PORTALS DOORWAYS AND WINDOWS of FRANCE

GEORGE LEIGHTON DAHL

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VIENNE, PORTE DE L'AMBULANCE.

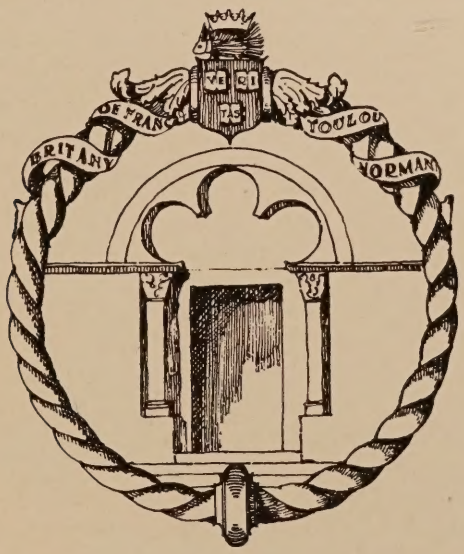
PORTALS-DOORWAYS AND WINDOWS of FRANCE

BY

GEORGE LEIGHTON DAHL

WITH PREFACE BY

PROFESSOR GEORGE H. EDGELL



THE ARCHITECTURAL BOOK PUBLISHING COMPANY
PAUL WENZEL & MAURICE KRAKOW-31 E. 12TH ST. NEW YORK

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Printed in the United States of America

TO MY BELOVED WIFE LILLIE
THE DEAR COMPANION OF MY STUDIES AND TRAVELS
AND TO MY DEAREST MOTHER
THIS VOLUME IS DEDICATED.

THE profession of teaching involves many sacrifices, but offers as many rewards. Perhaps the greatest of the latter is the opportunity to observe the progress and development of pupils after they have left school or university and have entered the profession for which the teachers have striven to fit them. A passage in the manuscripts of Leonardo da Vinci states that "it is a very poor pupil who does not surpass his master." Perhaps this is optimistic, yet in the teaching profession it is a common experience to see a pupil absorb all that he can from his teachers and then go far beyond them when he meets reality in the great world and applies their precept to new problems.

In no field of learning or creative instruction is it more fascinating to watch the progress of pupils than in the Fine Arts and especially Architecture. The process is long. No student becomes an architect because he has been dubbed with the degree of Master in Architecture. This accolade merely invites him to go out and prove himself. He must continue to study, he must serve others in an office, he must travel and observe the masterpieces of others, past and present, before he can consider himself truly a member of the profession he has chosen. To this end, scholarships are offered and brilliant pupils are encouraged to travel as widely as possible before settling into the harness of office routine. It then becomes the privilege of the teacher to follow the voyages of the pupil, to guide him to great monuments, famous or obscure, to observe him collect material which will be useful to him throughout his career, to rejoice with him in the stimulation of his artistic imagination, and to thrill anew at the enthusiasms of an artist seeing the great works of fellow craftsmen for the first time.

The ambition of every graduate of a school of architecture is to get to Europe as soon as may be. Many travel widely before graduation, but all feel properly that, however careful their training at home may have been, it is incomplete until supplemented by personal study of the solutions of their problems by the great masters of the past. A sensitive student finds material in any country which he may visit, but the three great sources for modern inspiration are Italy, France, and England. Of the three, we are probably most familiar with the Italian field. Italy, as the home of classical culture, is regarded by all countries as the prime source of inspiration. In America, too, we have especial sympathy and acquaintance with English work, thanks to our colonial tradition and our racial and lingual affiliations. Of the three, France, therefore, despite the enormous artistic debt which we owe her, probably will best repay the seeker of unpublished architectural material. To be sure, American students of architecture have flocked to France for a generation. Many of the most brilliant are graduates of the Beaux

Arts. The most famous monuments are carefully studied and adequately published, but there remains a wealth of material awaiting the eye and the pencil of the student.

To appreciate this, we must remind ourselves of the architectural inheritance of France. For the modern student, the word evokes the Beaux Arts, the French Academy, and the classical tradition which goes back to Le Brun and earlier. Too often we forget the artistic control exercised by Paris throughout the middle ages, and the Gothic style, developed in France, which gave to European architecture its impress for three centuries. Even when this style was first tempered, then destroyed, by the classical revival of the sixteenth century, its influence lingered in the refinement and in the imagination which French genius showed. The inherent taste which produced the best French Gothic is reborn in the successive classic waves of the styles of the Valois, of Henri IV, of Louis XIV, and of Louis XV. Each wave left monuments, some few magnificent and widely known, hosts of others humble, obscure, but none the less stamped with French genius and inexhaustible in material and inspiration for the modern architect. It is from this humbler material, or from less known details of the greater monuments, that Mr. Dahl has drawn the illustrations which make up this book.

Few students could bring a better equipment to the task. A graduate in architecture of the University of Minnesota, Mr. Dahl entered the Graduate School of Architecture at Harvard and received the Master's degree in 1922. A brilliant student in all fields, he distinguished himself especially in draughtsmanship and design. The year of his graduation, he was awarded, by the Faculty of Architecture at Harvard, the Nelson Robinson, Jr., Travelling Fellowship, open to the most promising graduates of the School, under the age of thirty. This assured him eighteen months of travel, and he left immediately for Europe.

The present book is one of the results of his journey. It lays no claim to completeness, nor even to coherence, in the selection of the monuments. It pretends to be no more than a compilation of interesting and instructive material by a sensitive and eager artist, working swiftly, but carefully, to make the most of the opportunities offered by an artistic pilgrimage. No illustrated material can ever take the place of original observation, but architects will none the less welcome this permanent and scientific record of one phase of a student's activity in France.

February, 1925.

G. H. Edgell,
Harvard University.

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206. Macon, House.
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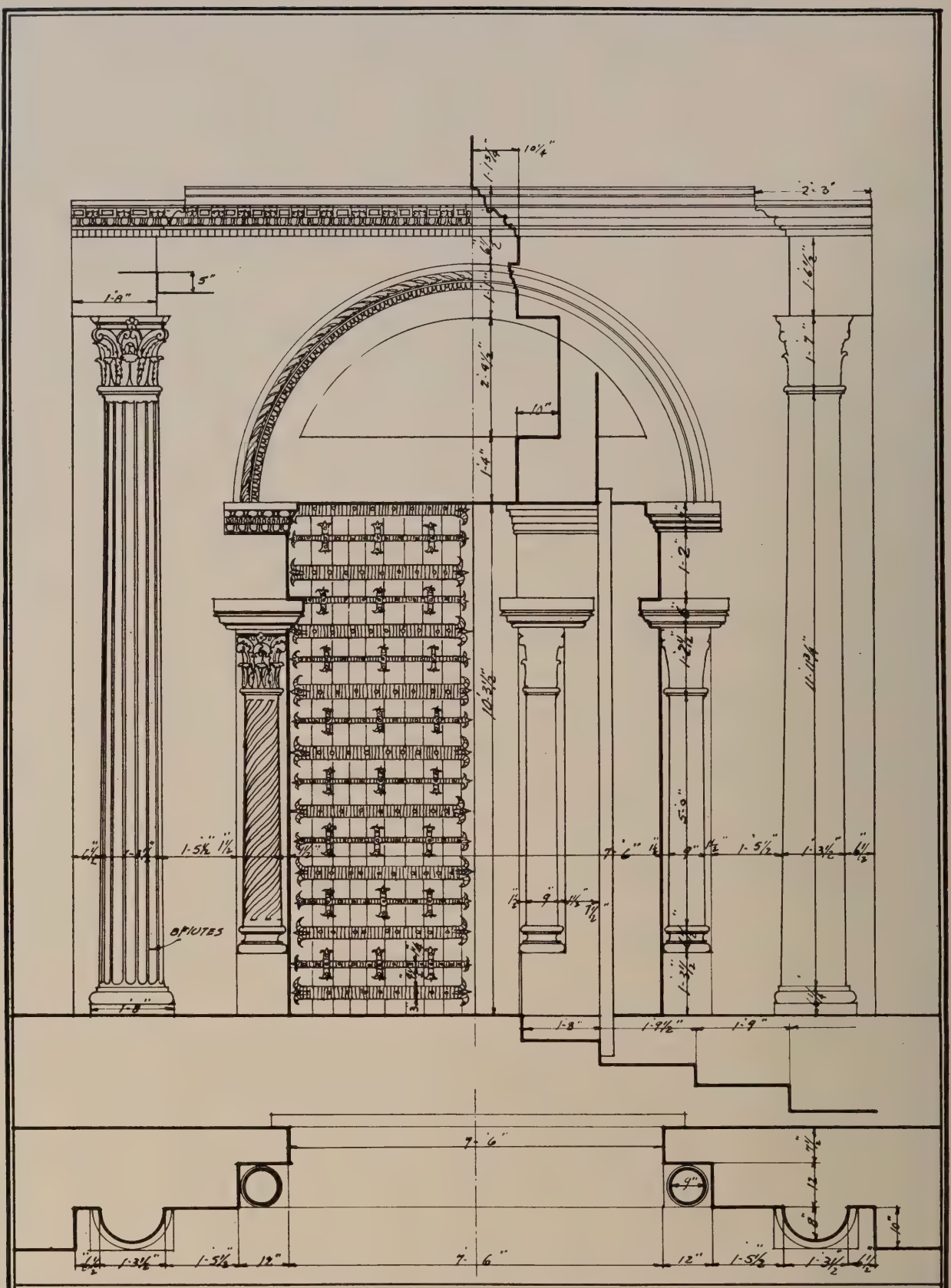
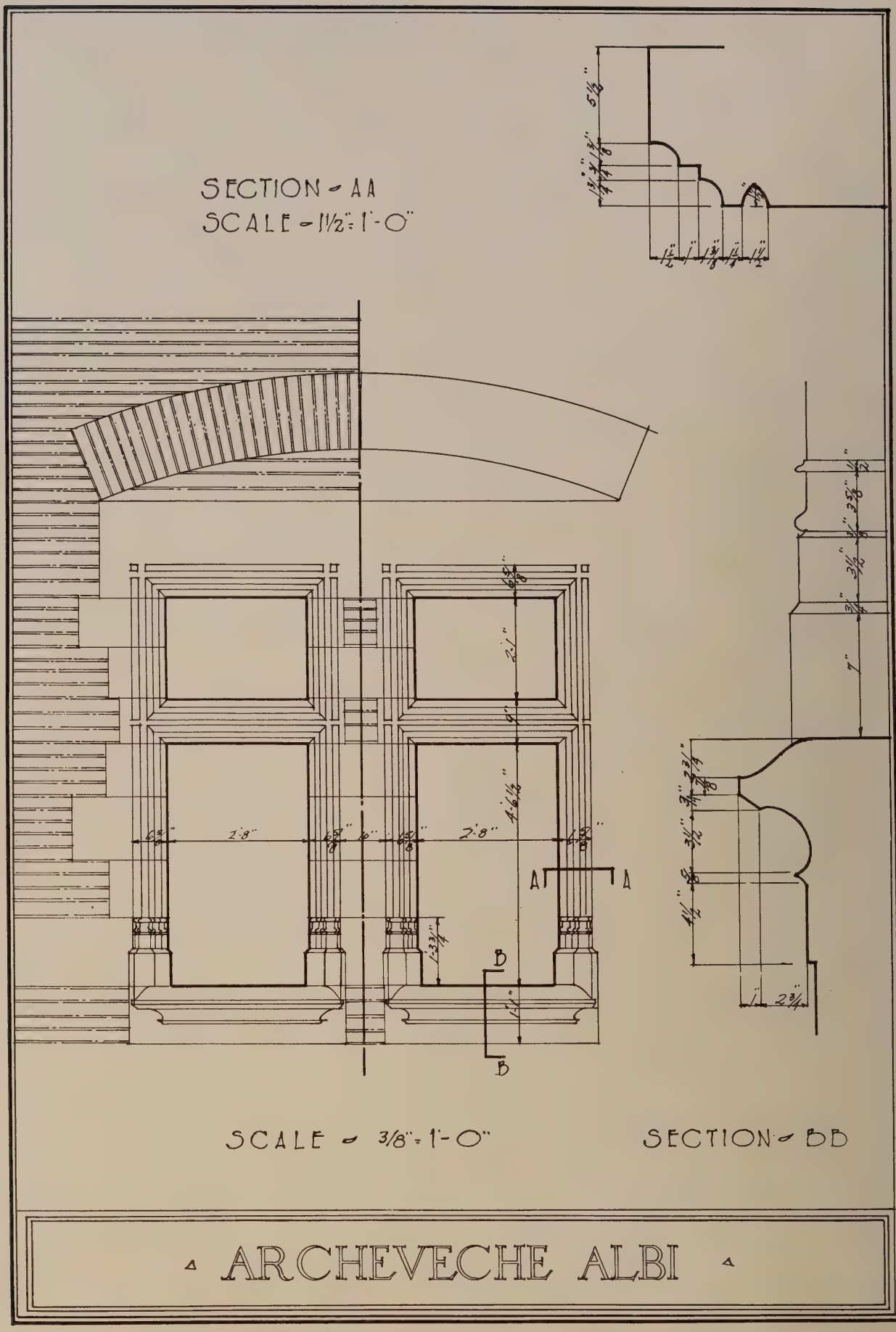
208. Paris, Cluny Museum.
209. Toulouse, St. Sernin.



ST· SAUVEUR - AIX

AIX, ST. SAUVEUR.



ARCHEVECHE ALBI

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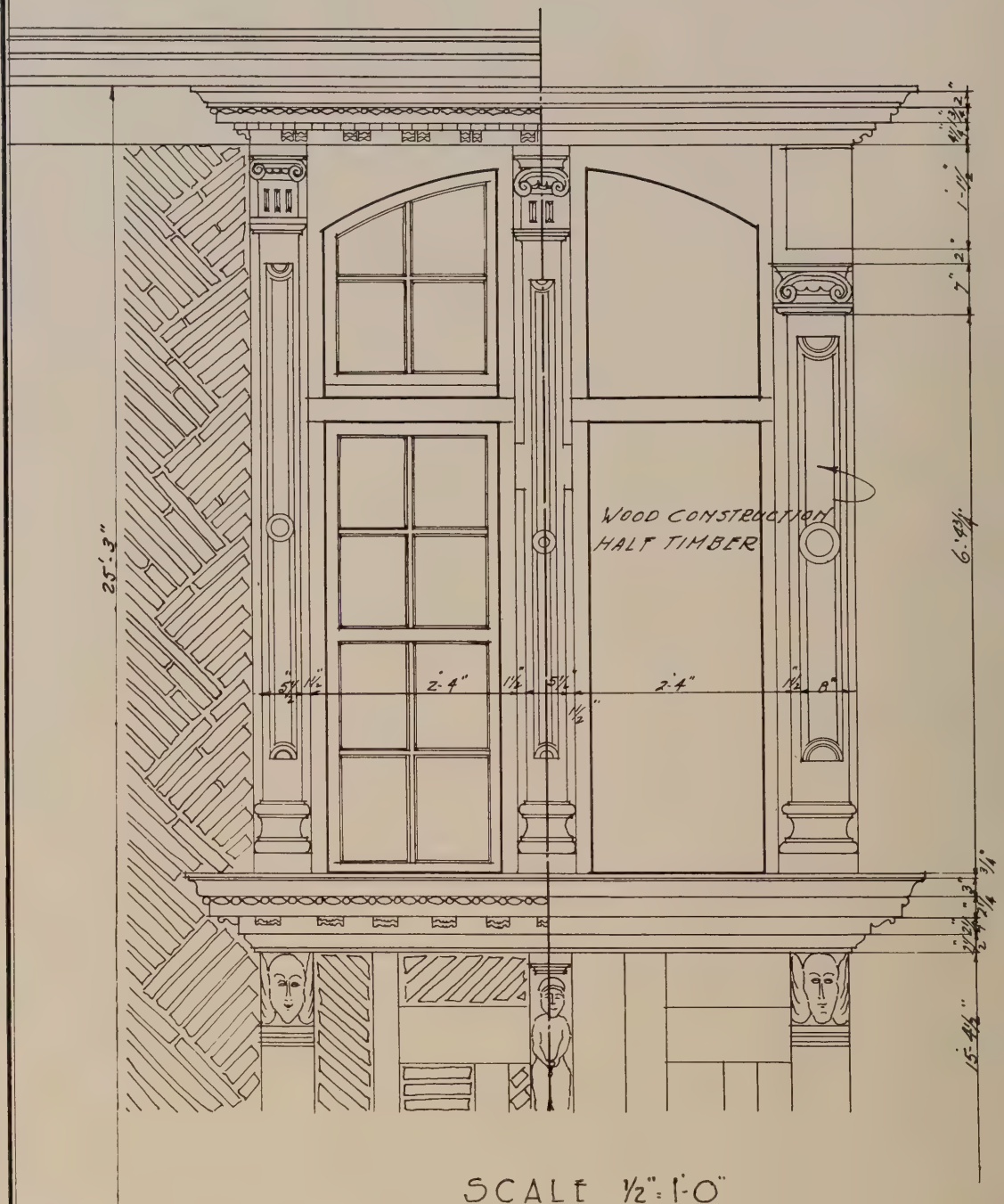

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MAISON ENJALBERT - ALBI

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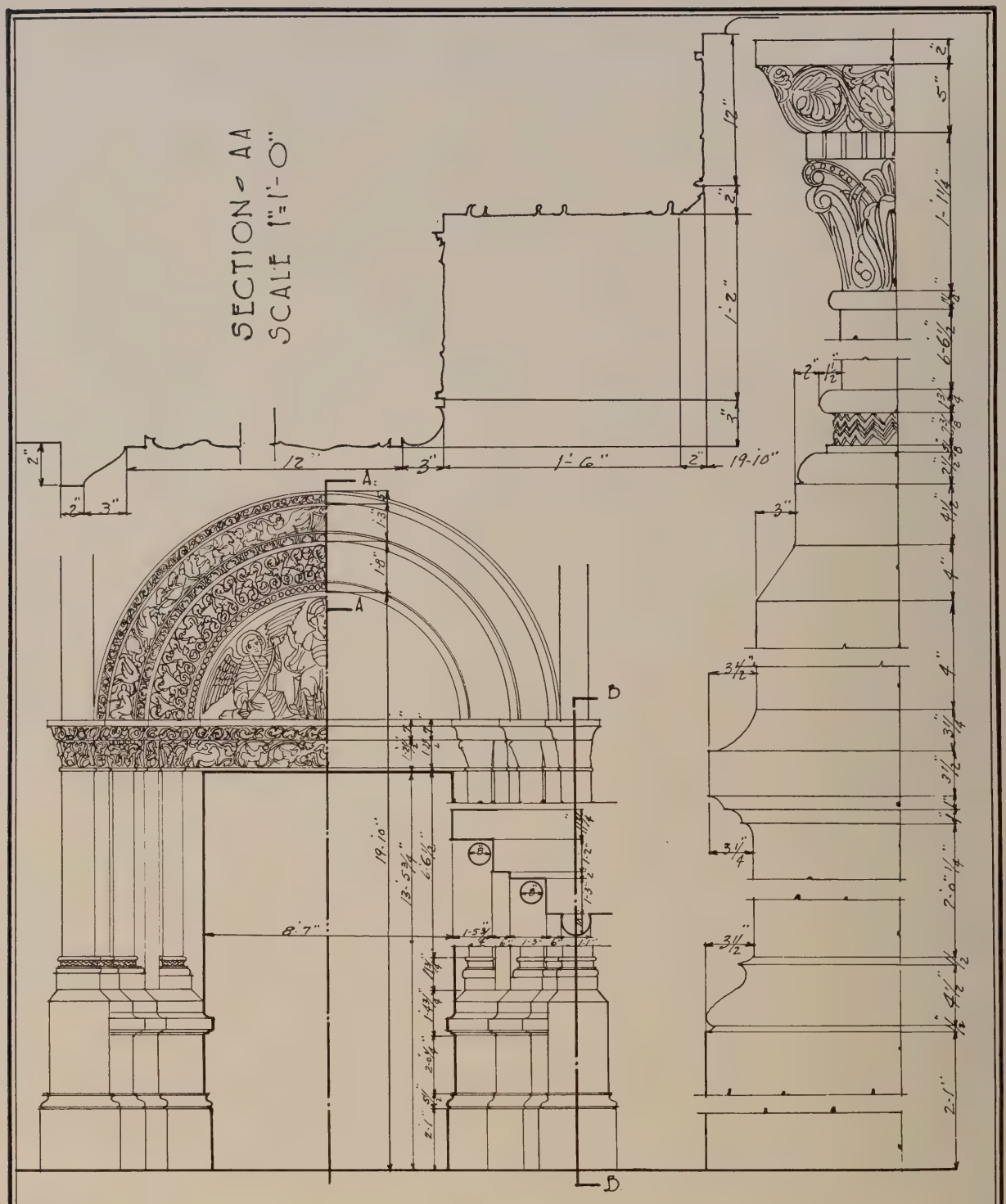
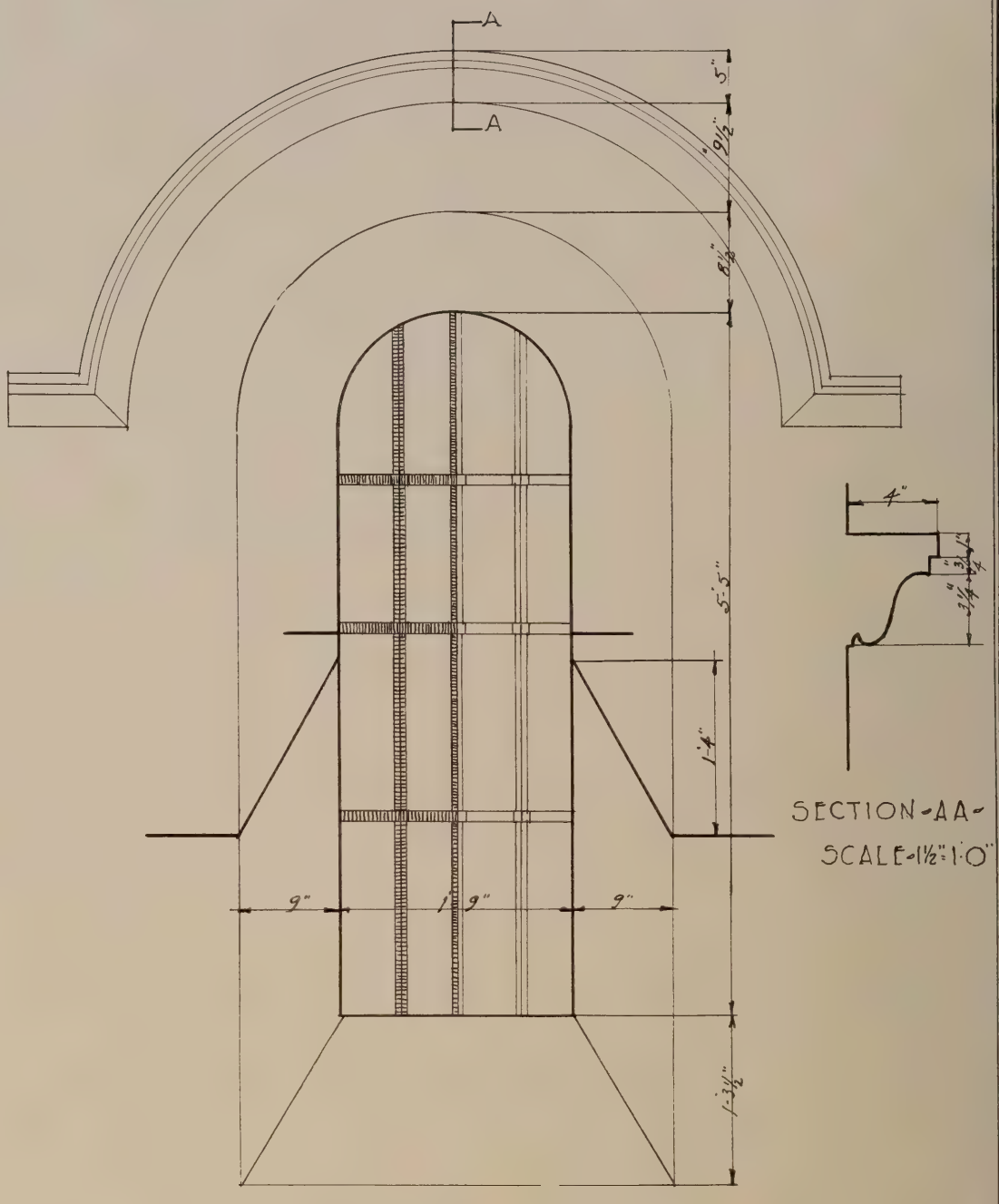


CATHEDRAL - ANGOULEME

ANGOULEME, CATHEDRAL.



CHURCH - ARLES

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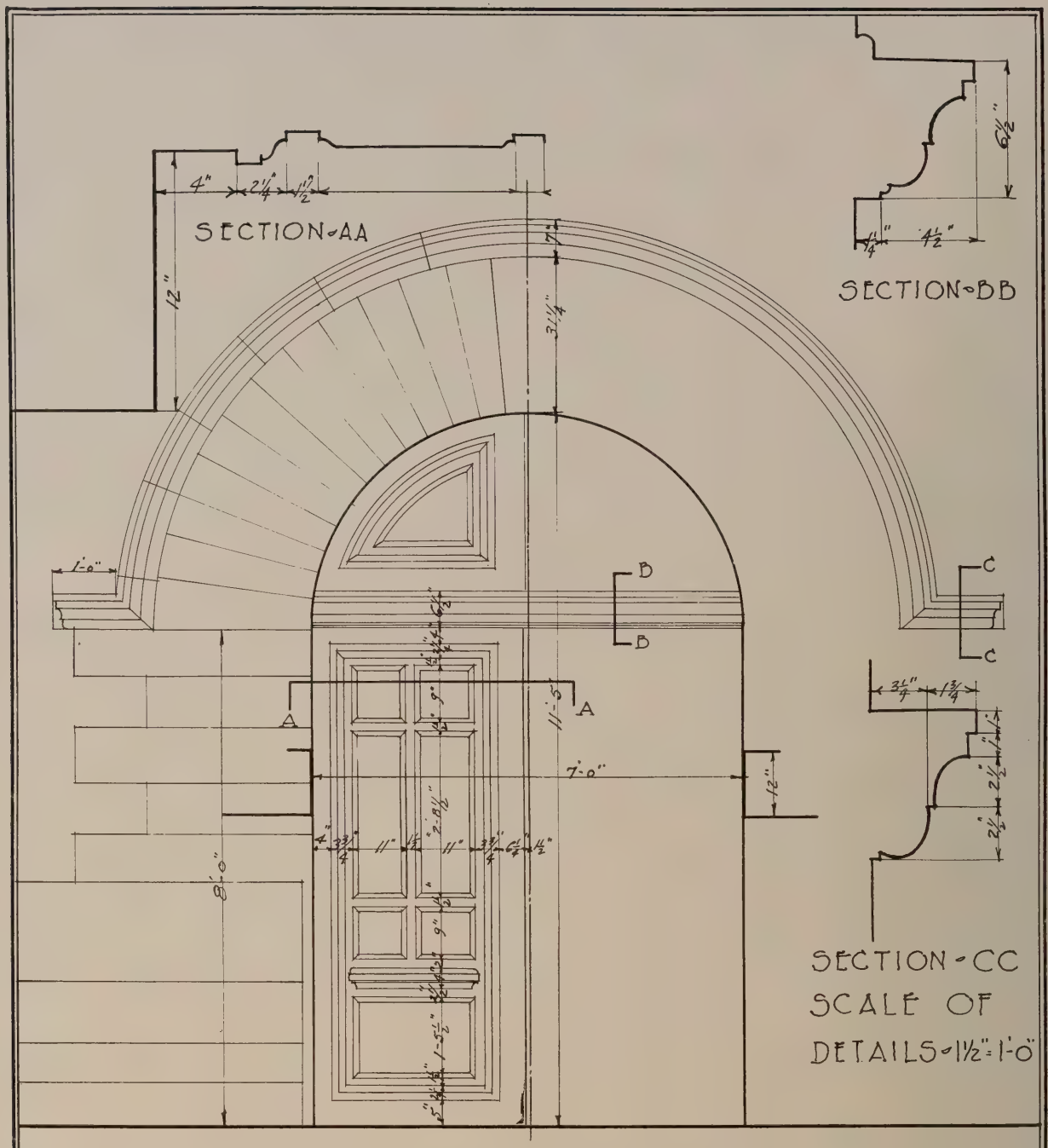

PRISON - ARLES

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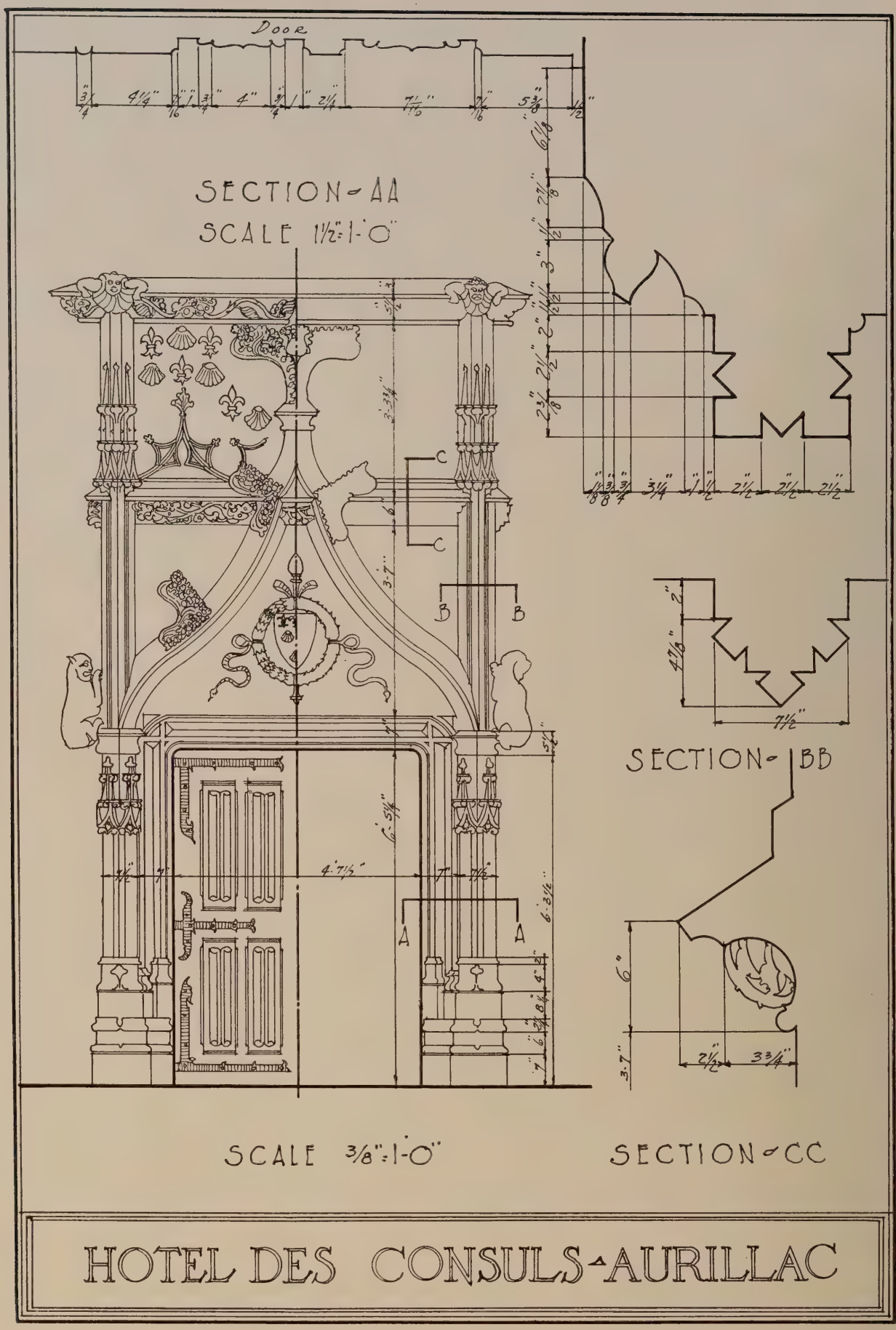

HOTEL DES CONSULS - AURILLAC

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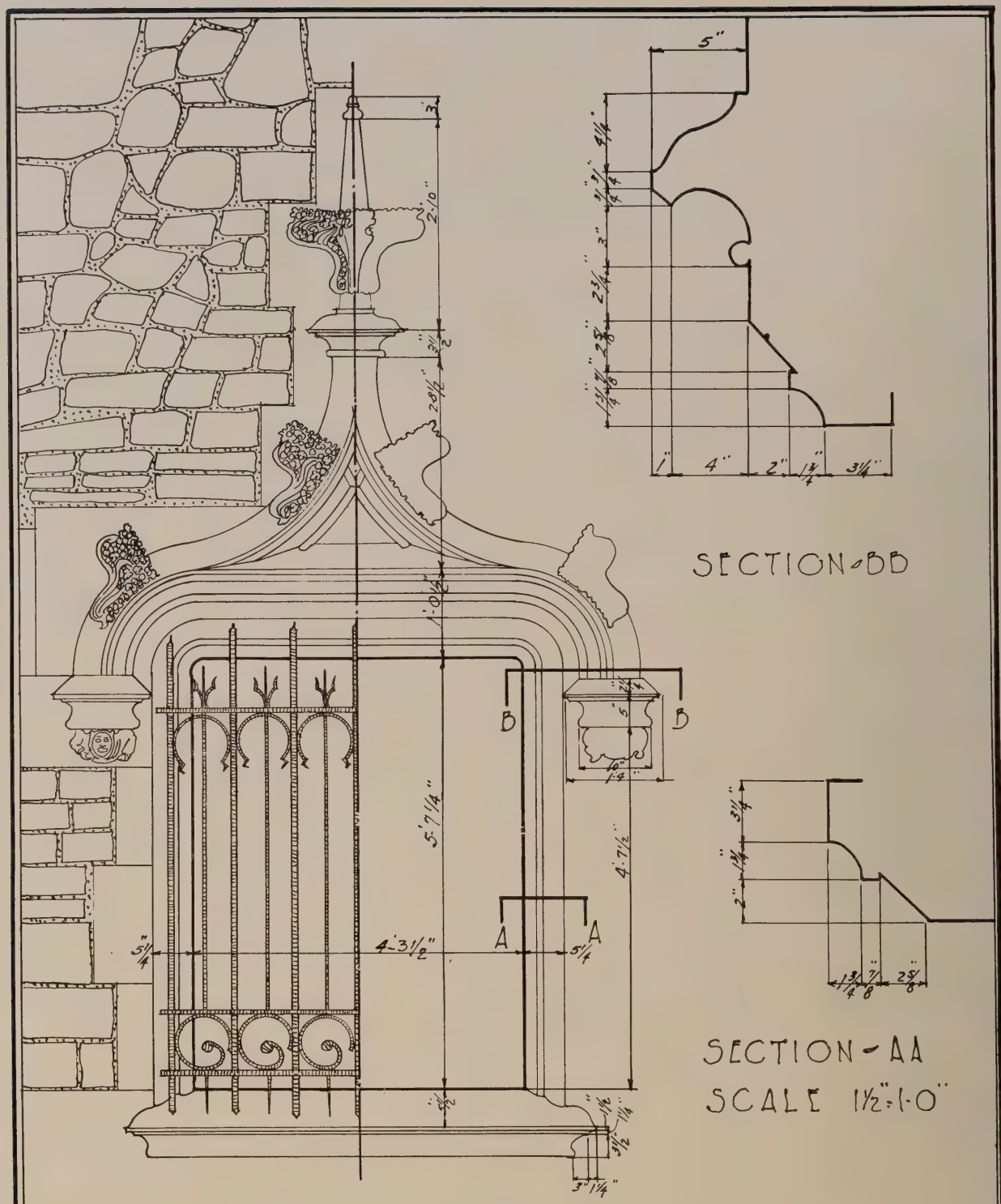

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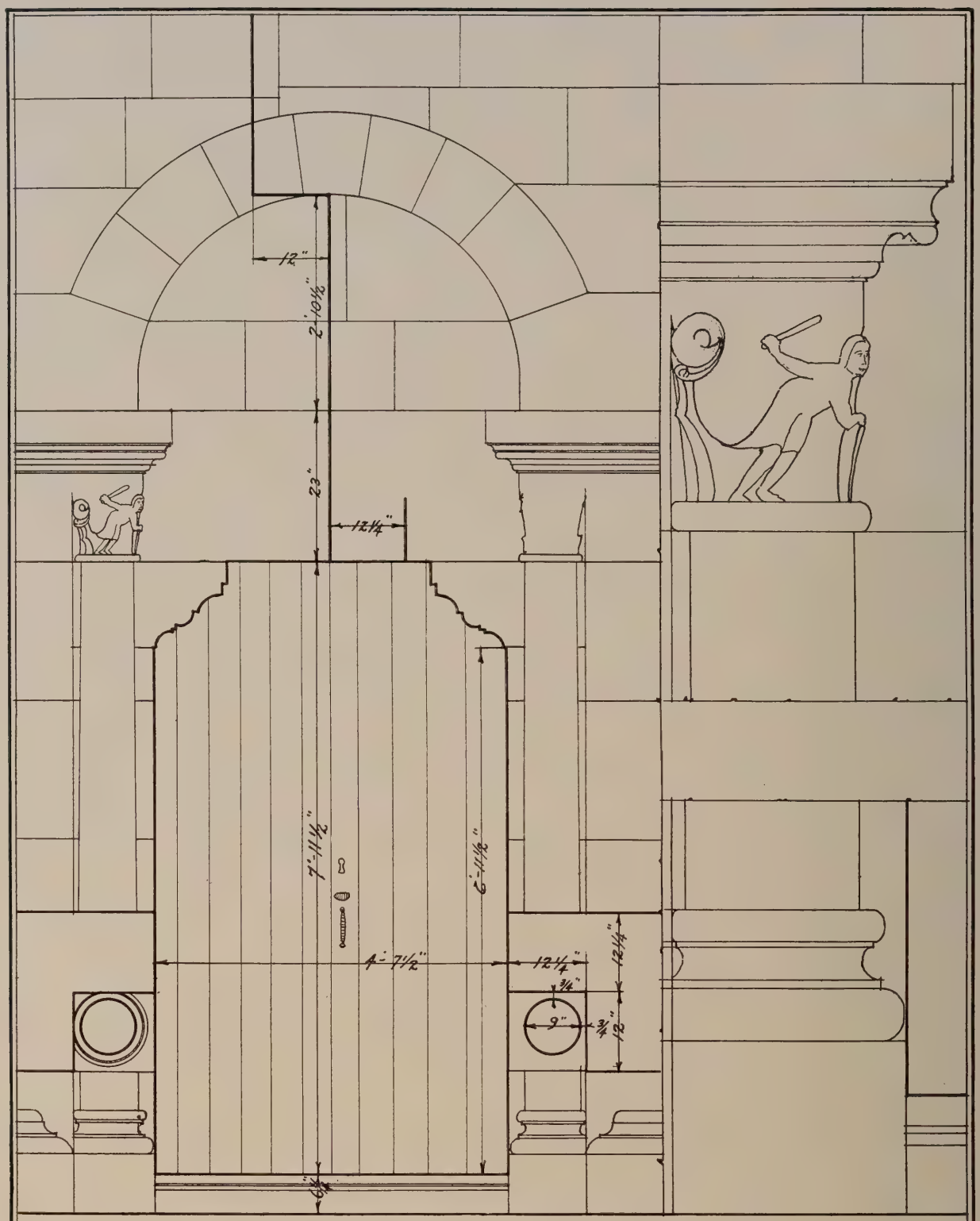

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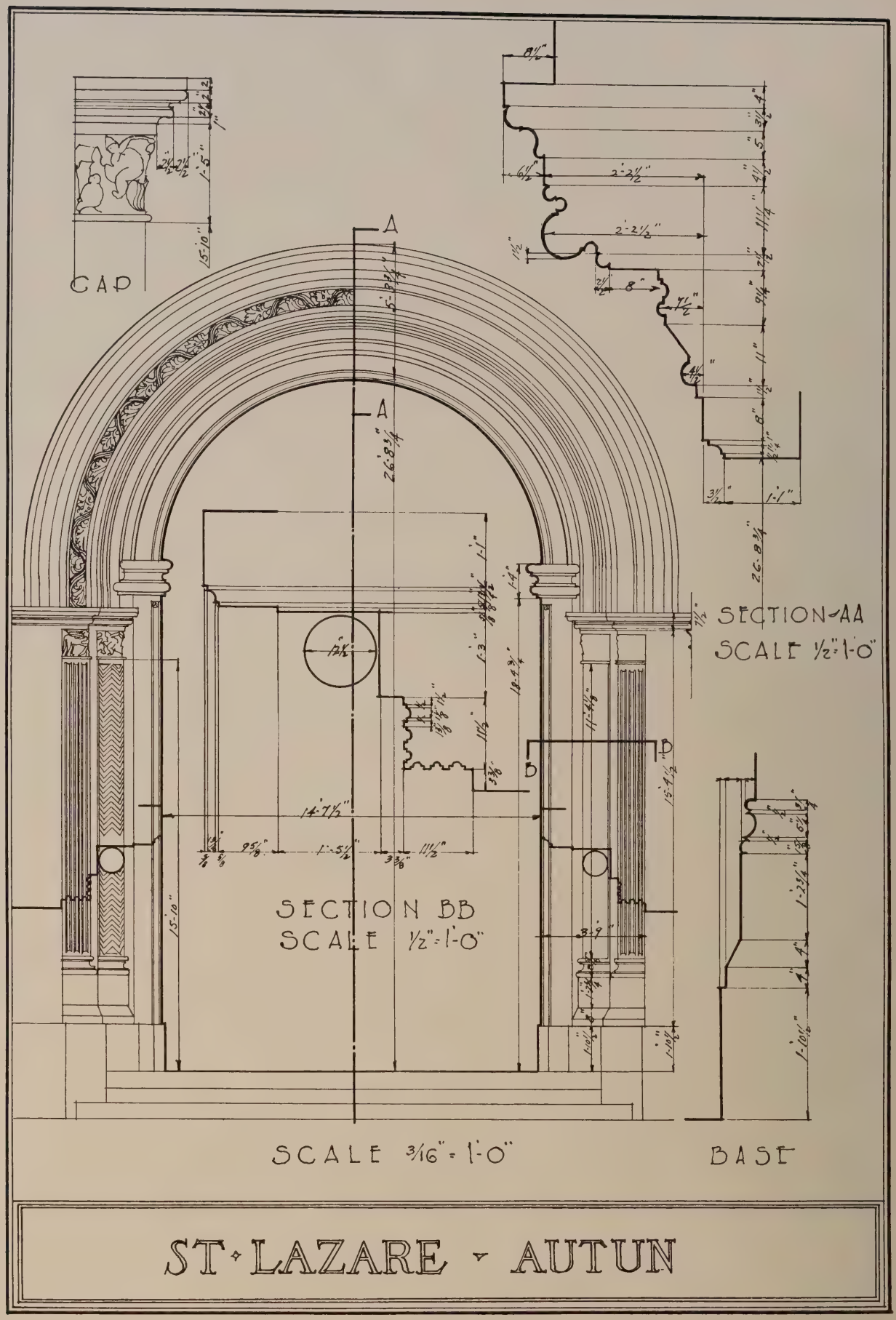
SCALE 1½"=1'-0"

CATHEDRAL - AUTUN

AUTUN, CATHEDRAL.



ST·LAZARE · AUTUN

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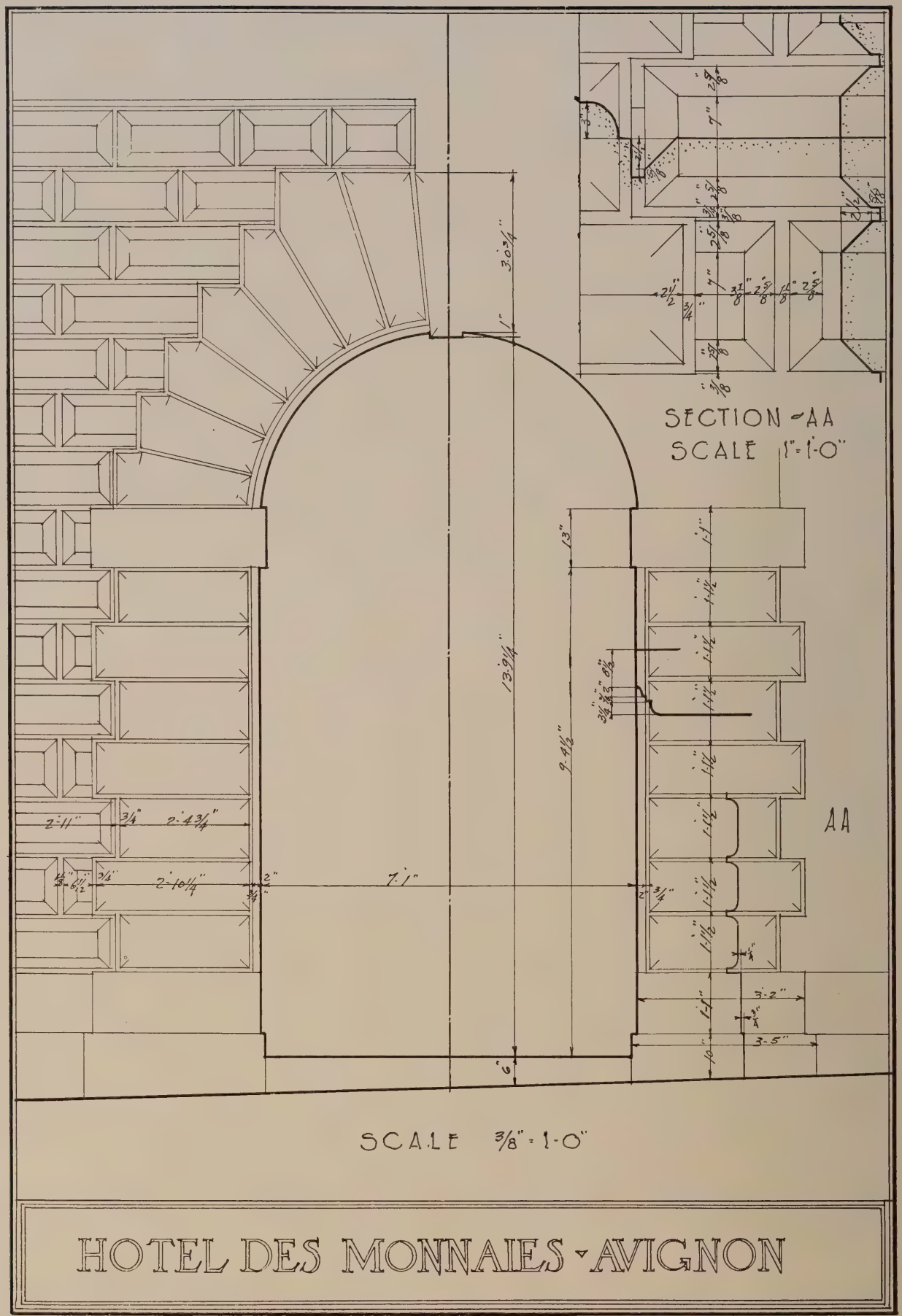

HOTEL DES MONNAIES - AVIGNON

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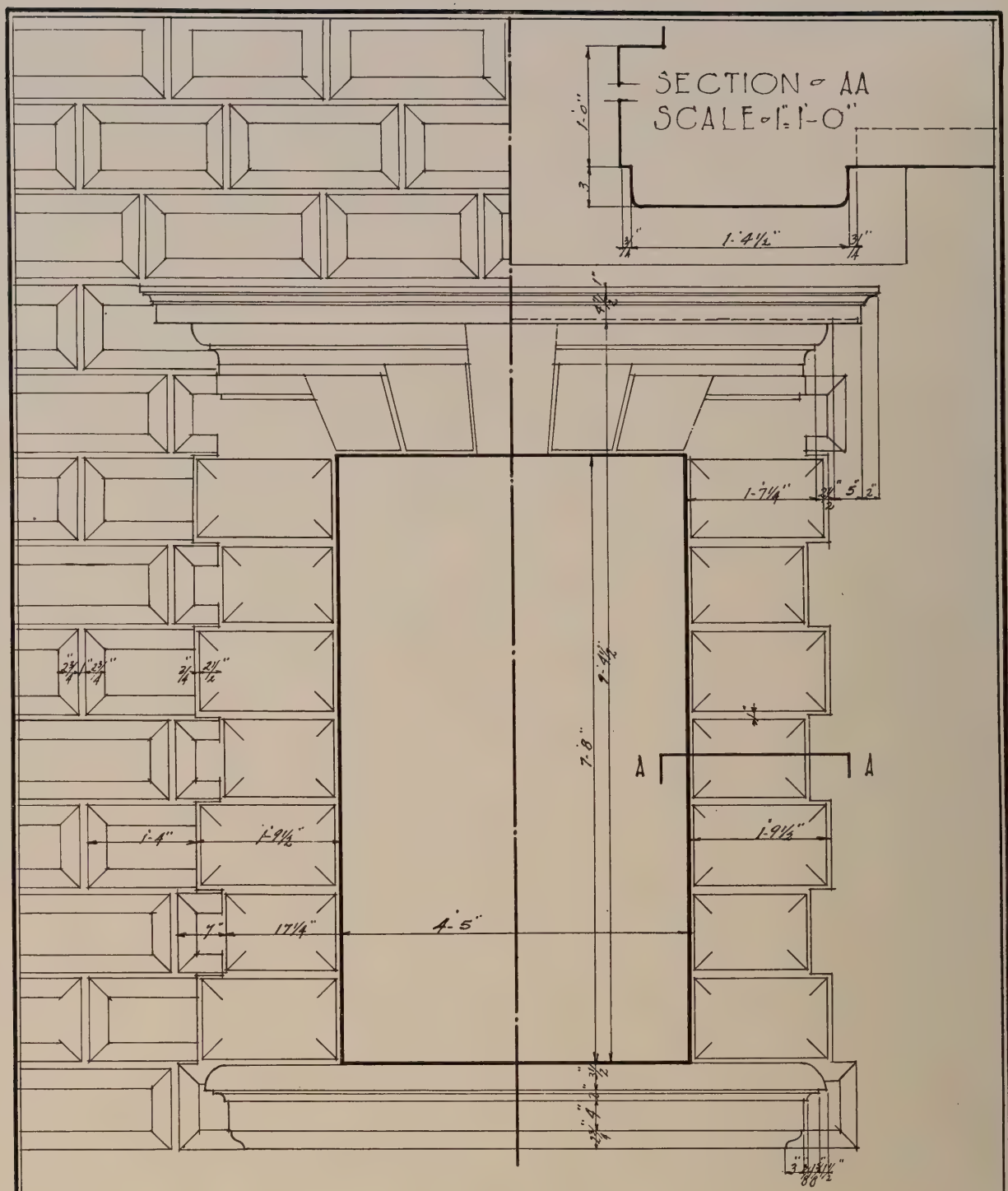

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HOTEL DES MONNAIES · AVIGNON ·

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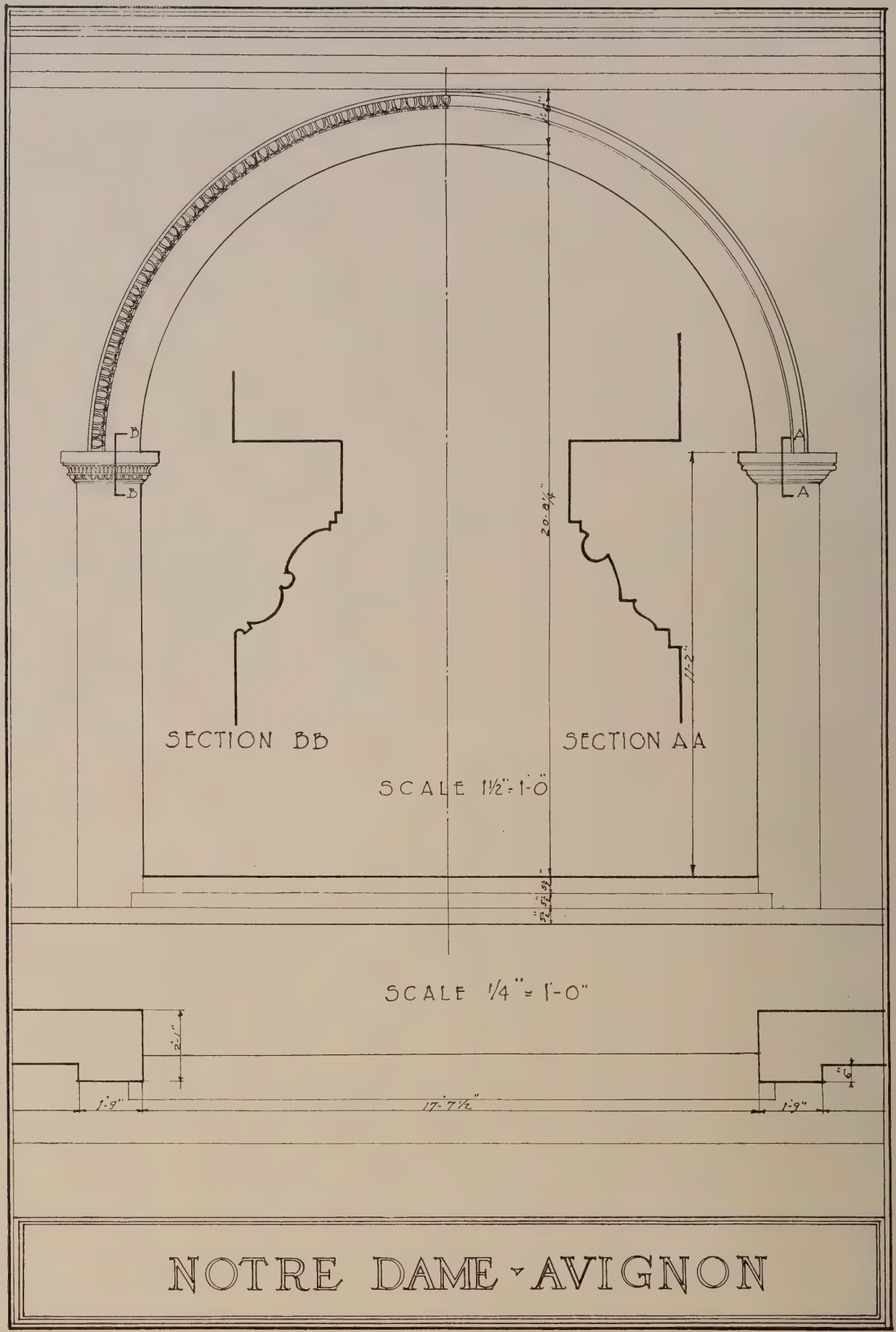

NOTRE DAME - AVIGNON

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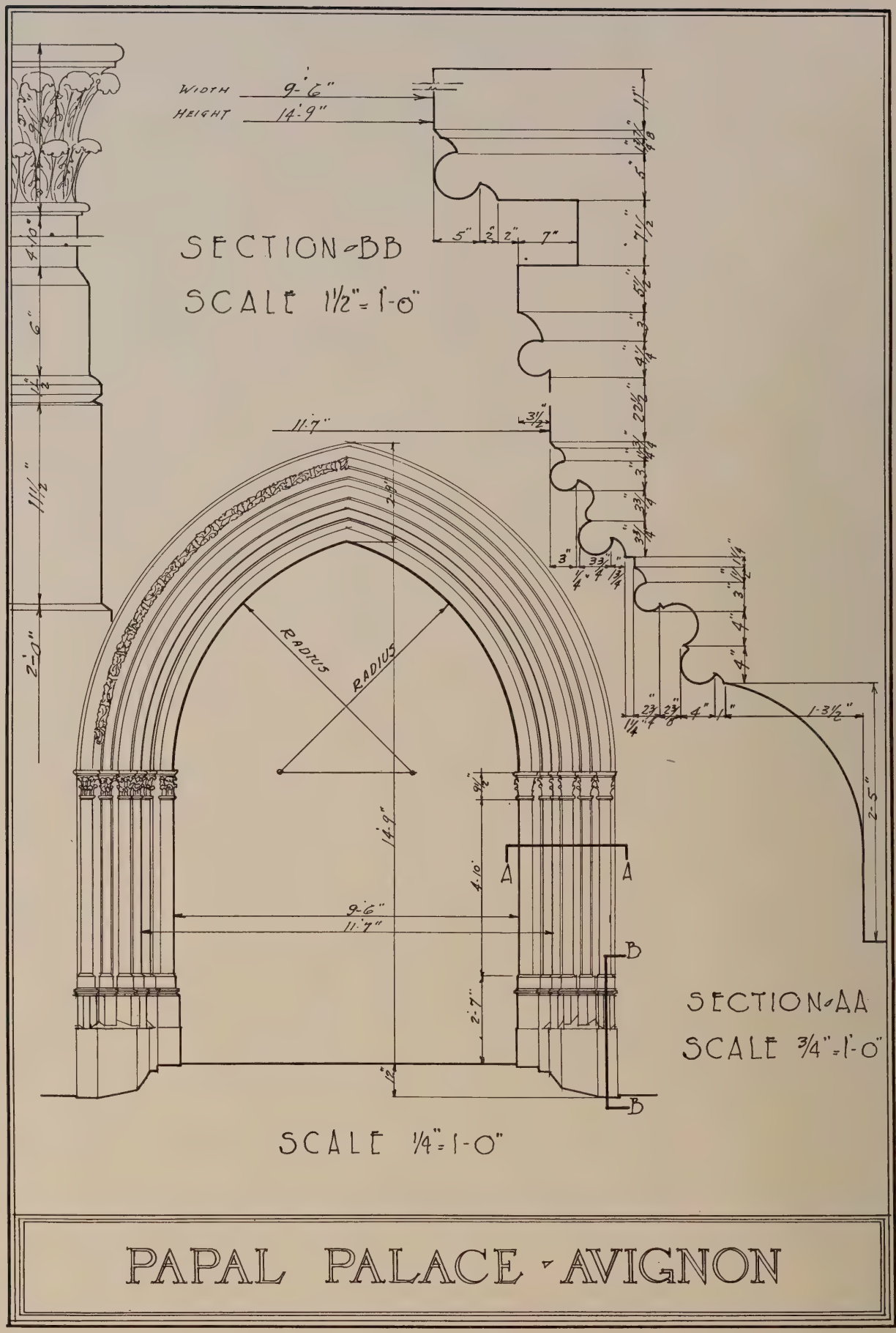

PAPAL PALACE - AVIGNON

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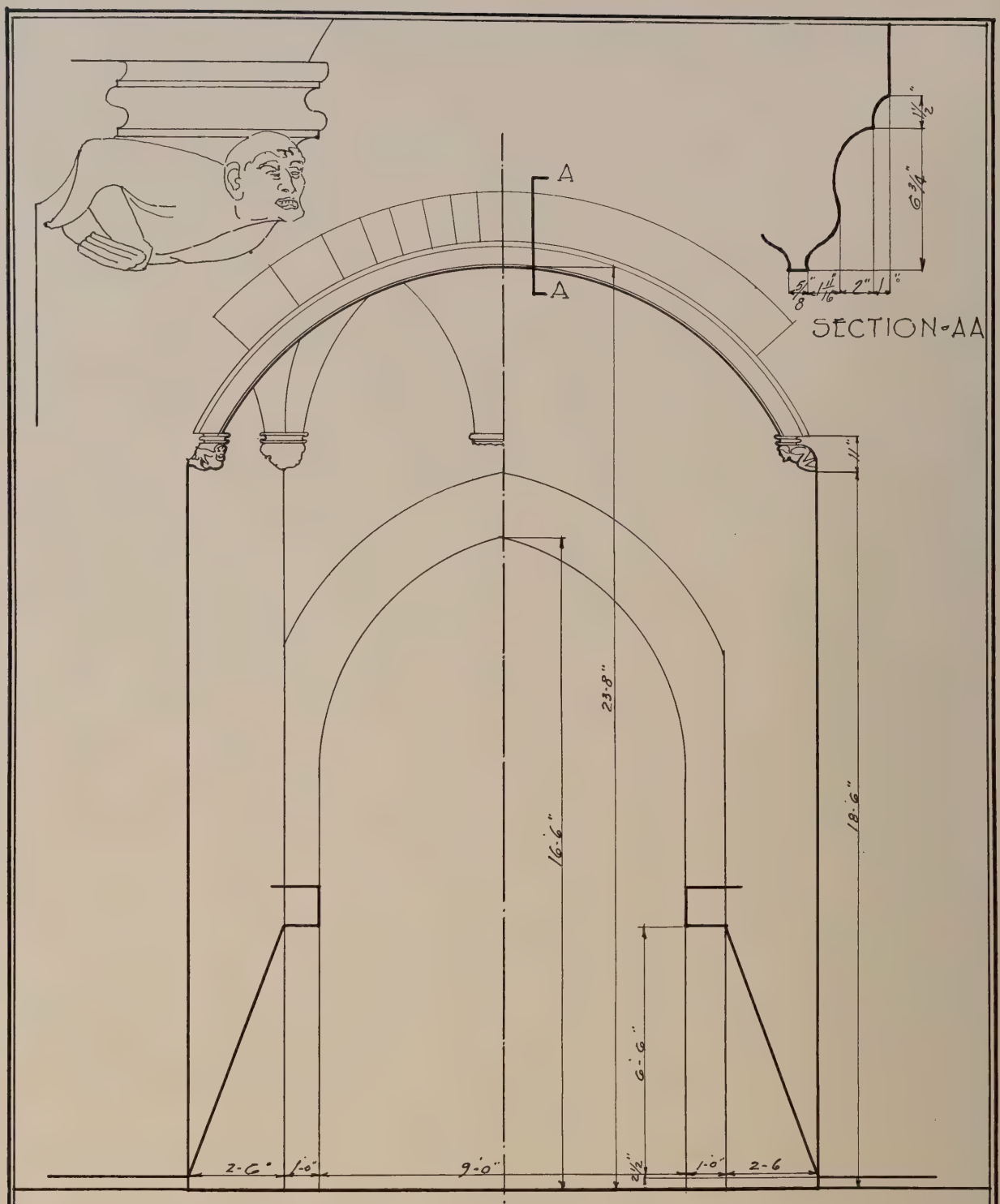

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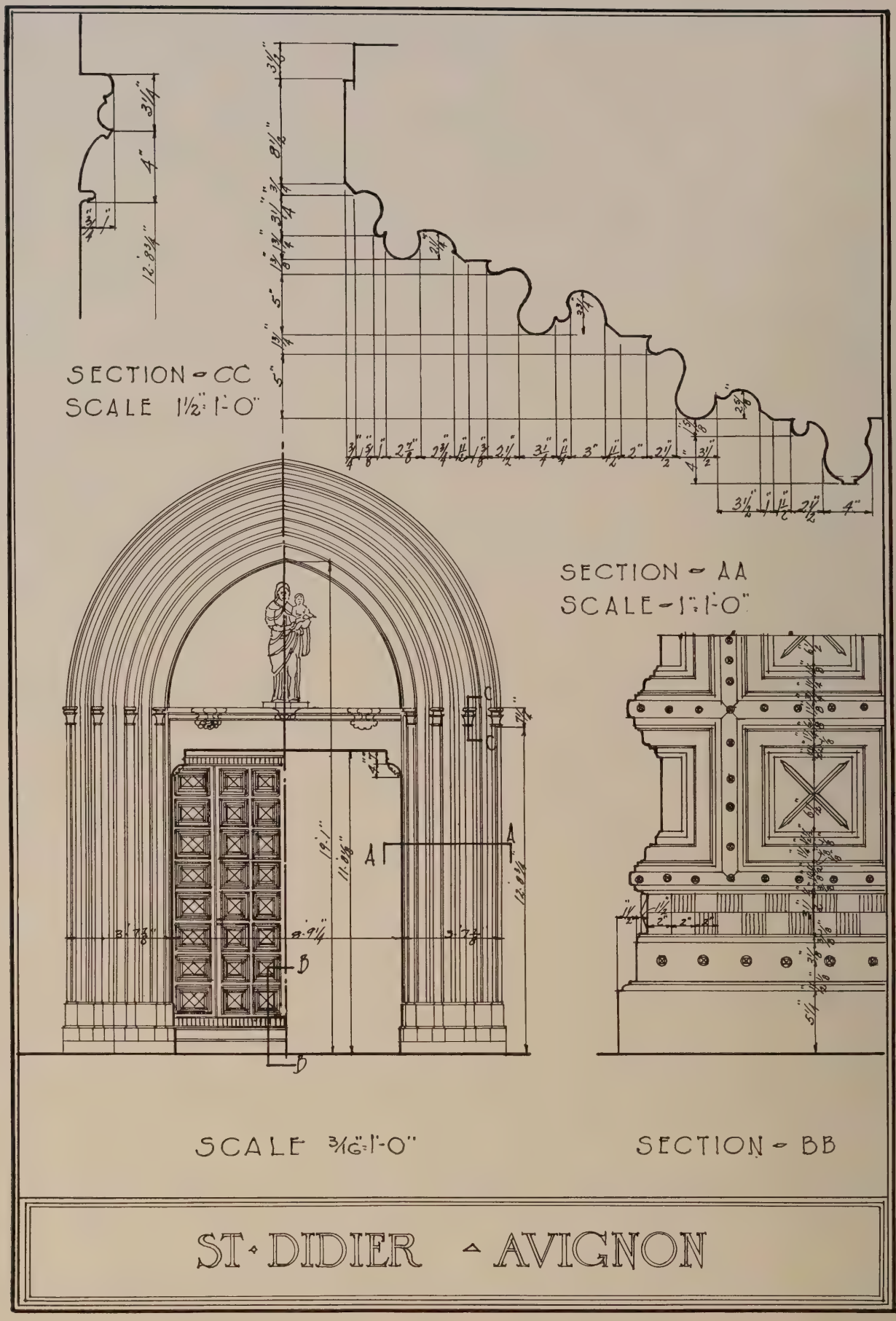
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SECTION - AA
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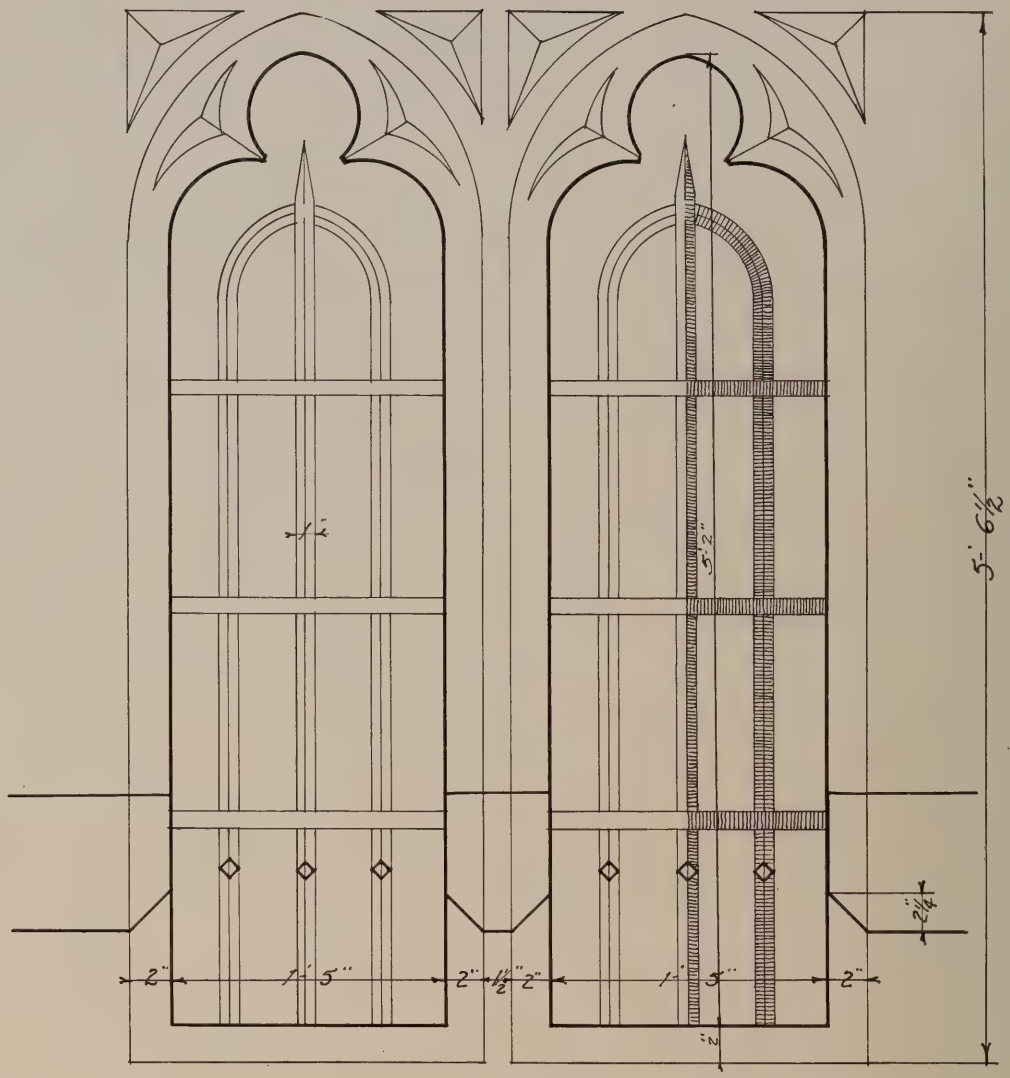
SCALE 3/16"=1'-0"
SECTION - BB
ST. DIDIER - AVIGNON

AVIGNON, ST. DIDIER.



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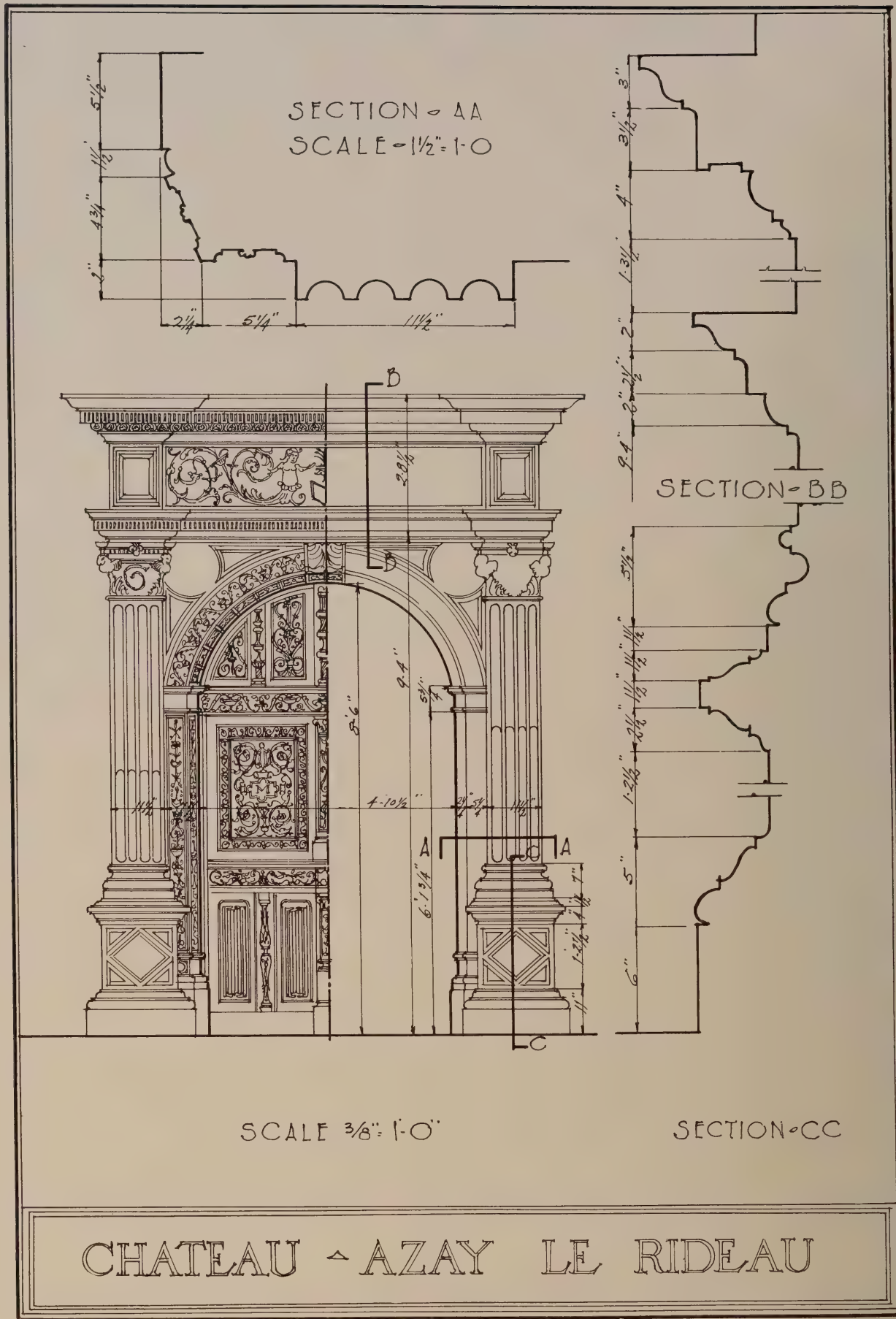
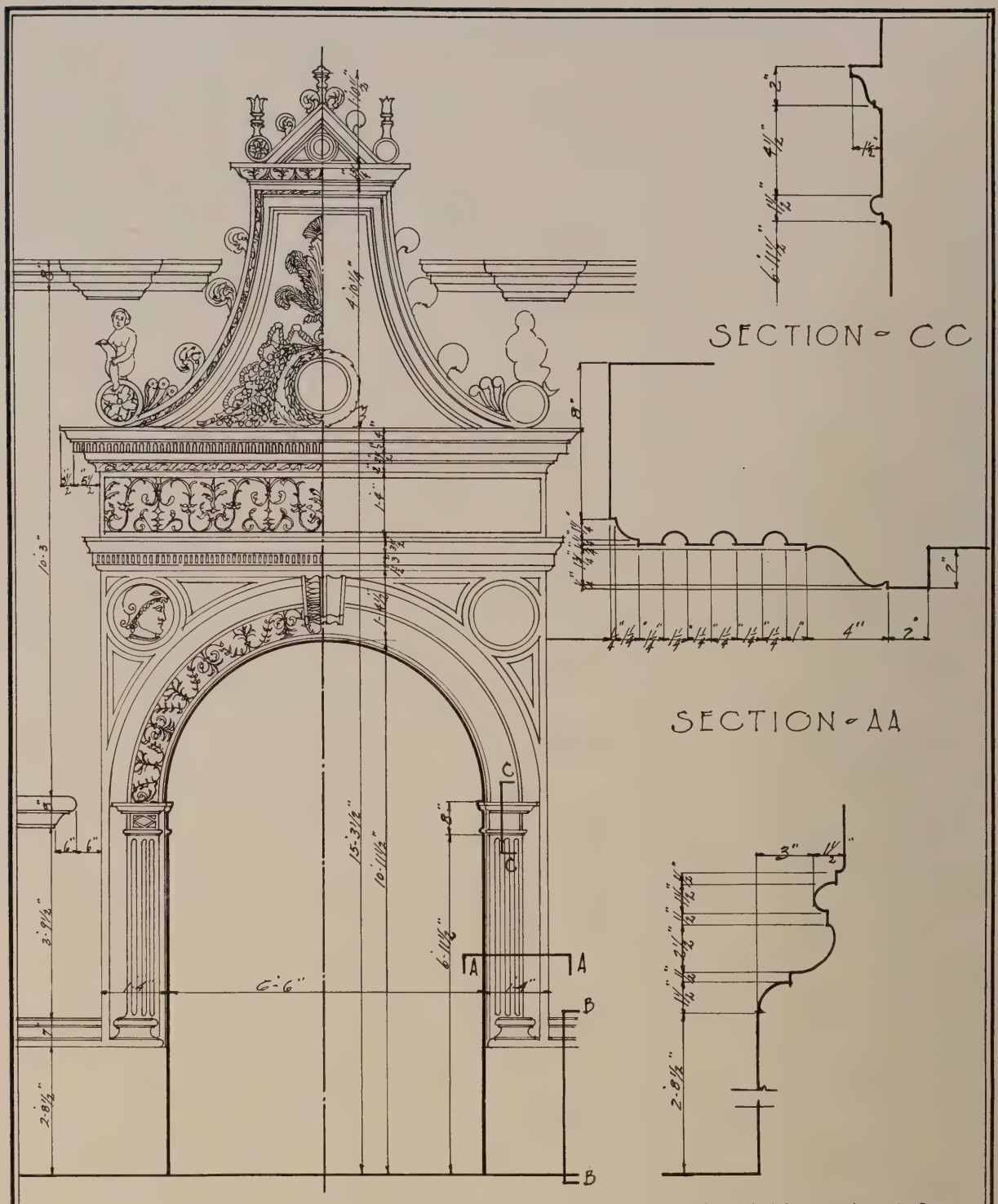
TOWER · ST · JEAN · AVIGNON

AVIGNON, TOWER OF ST. JEAN.



CHATEAU - AZAY LE RIDEAU

AZAY LE RIDEAU, CHATEAU.



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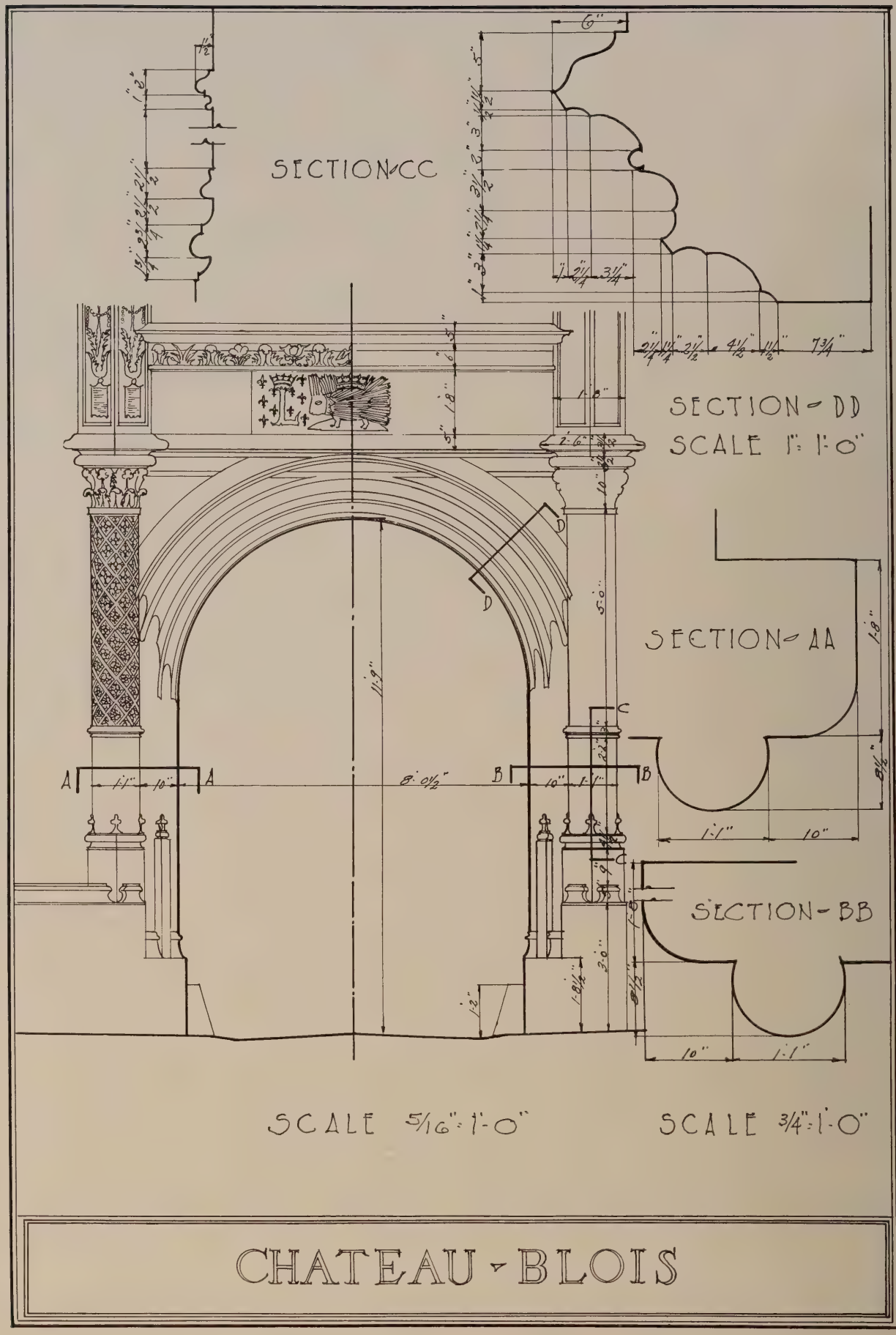

CHATEAU-BLOIS

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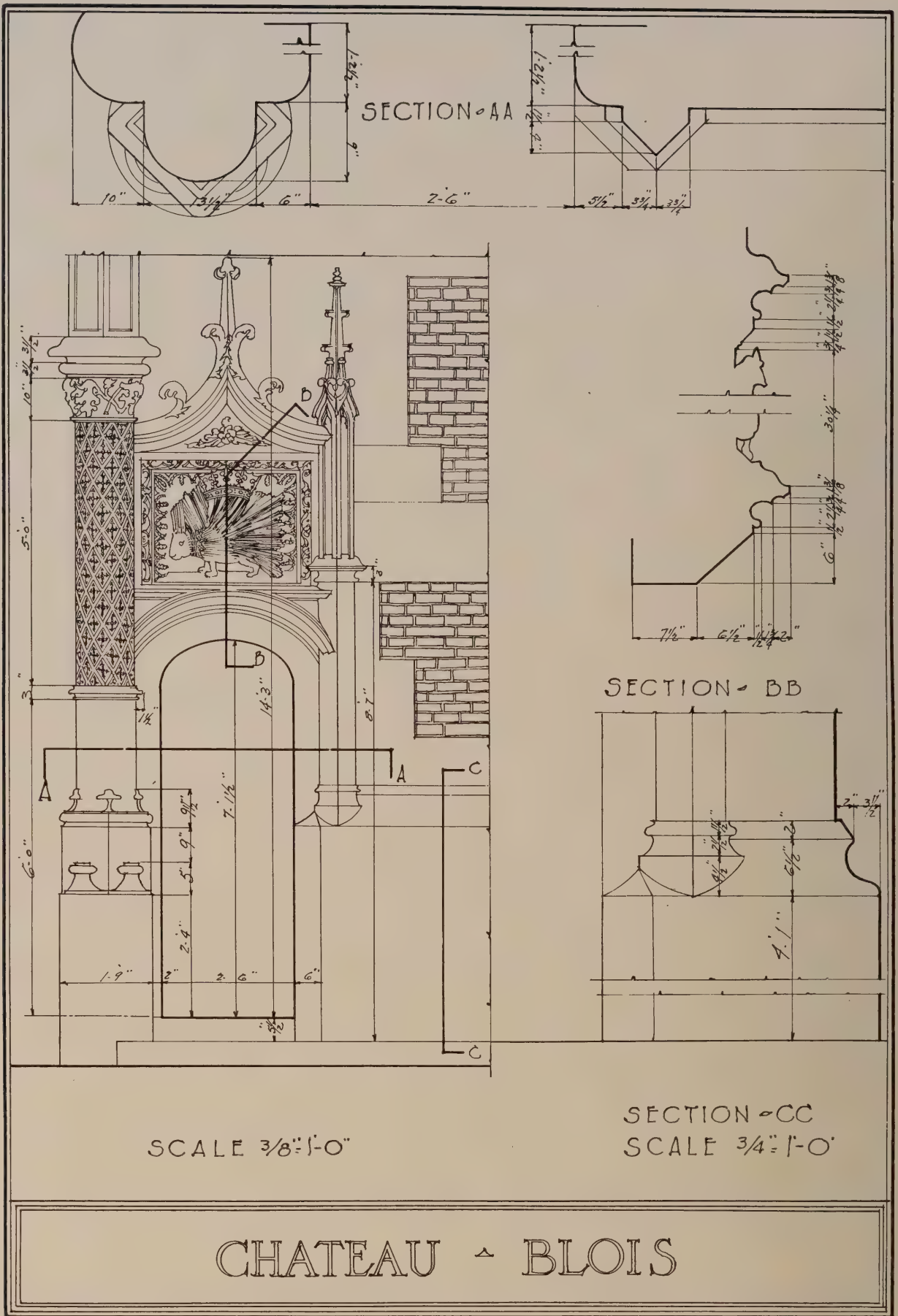

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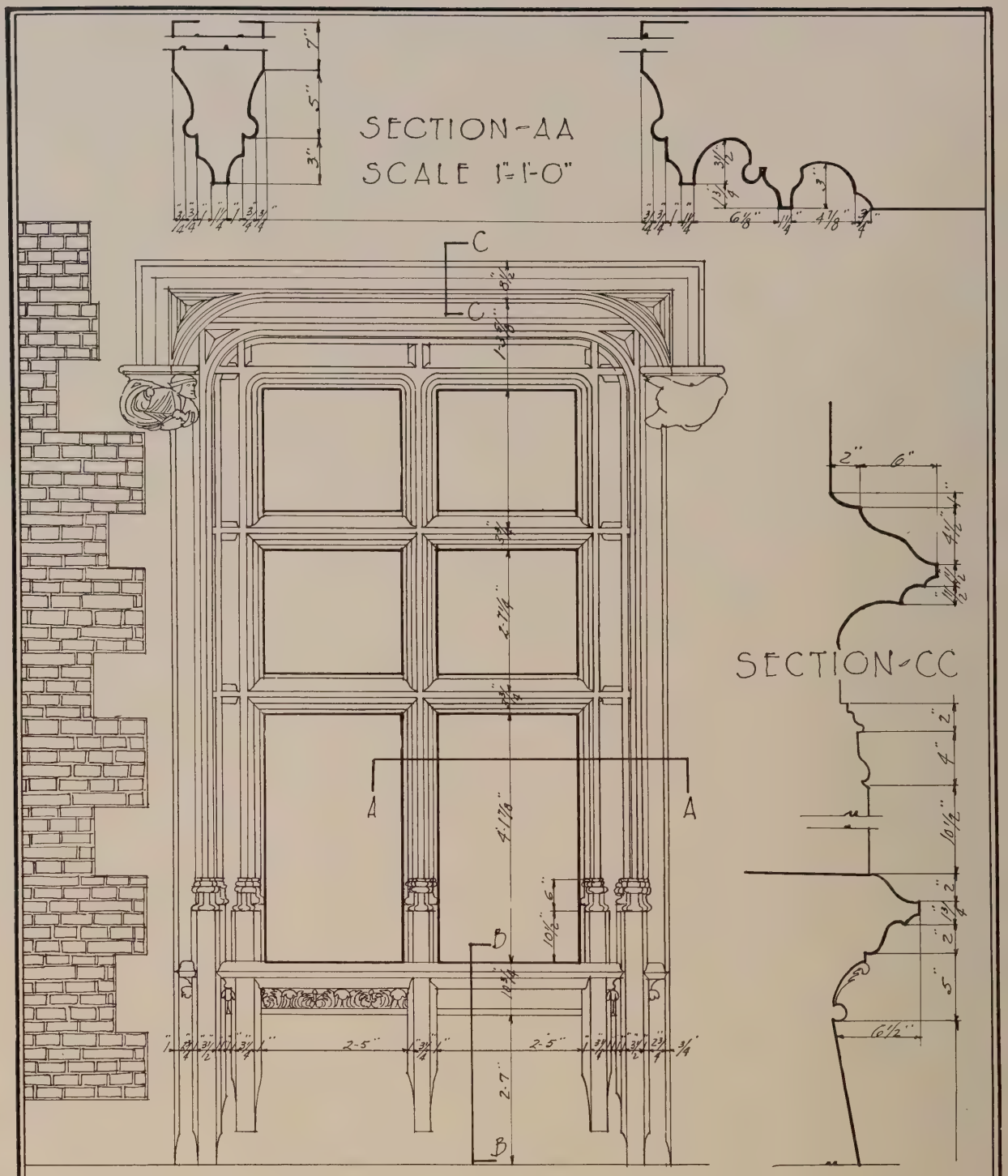

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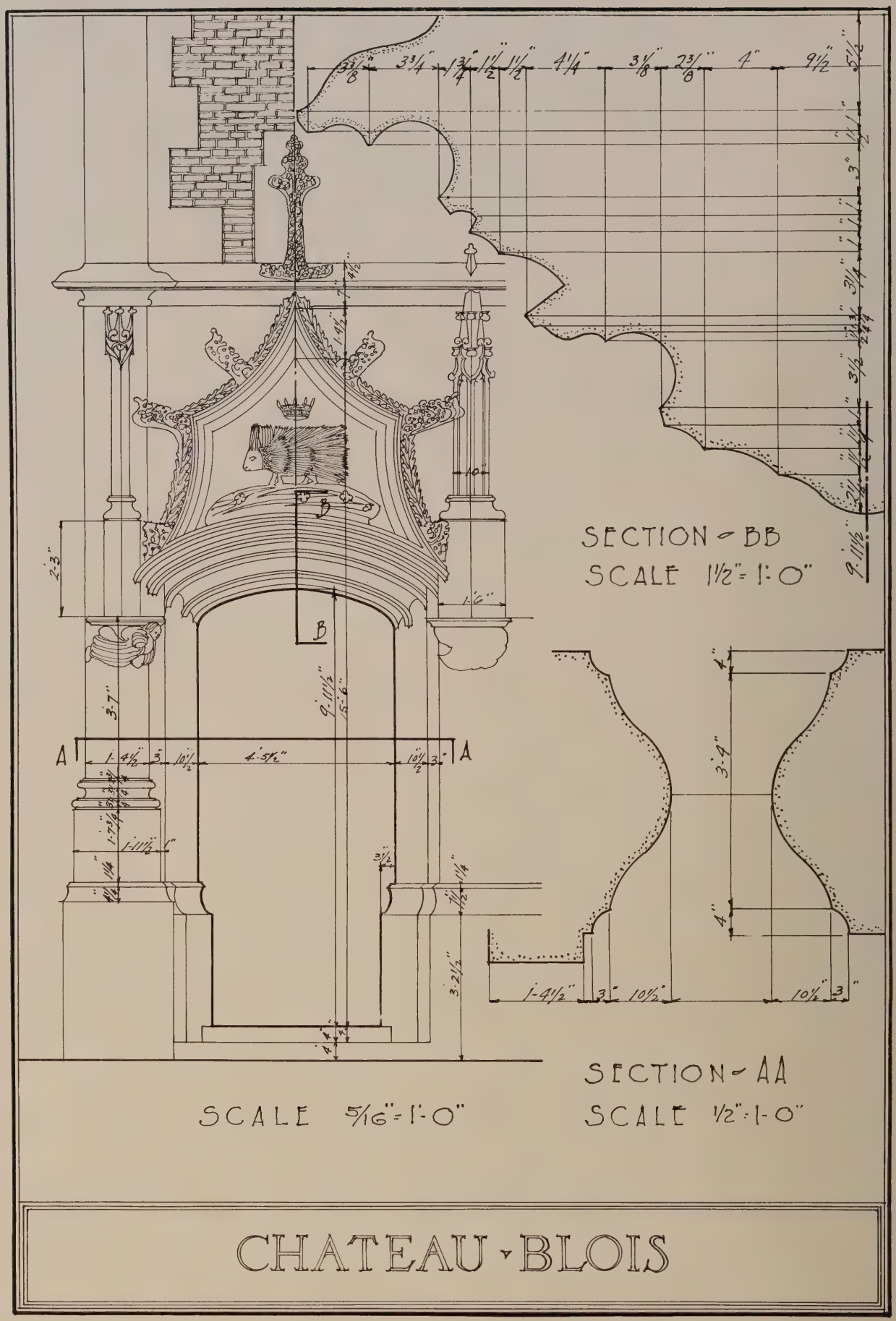

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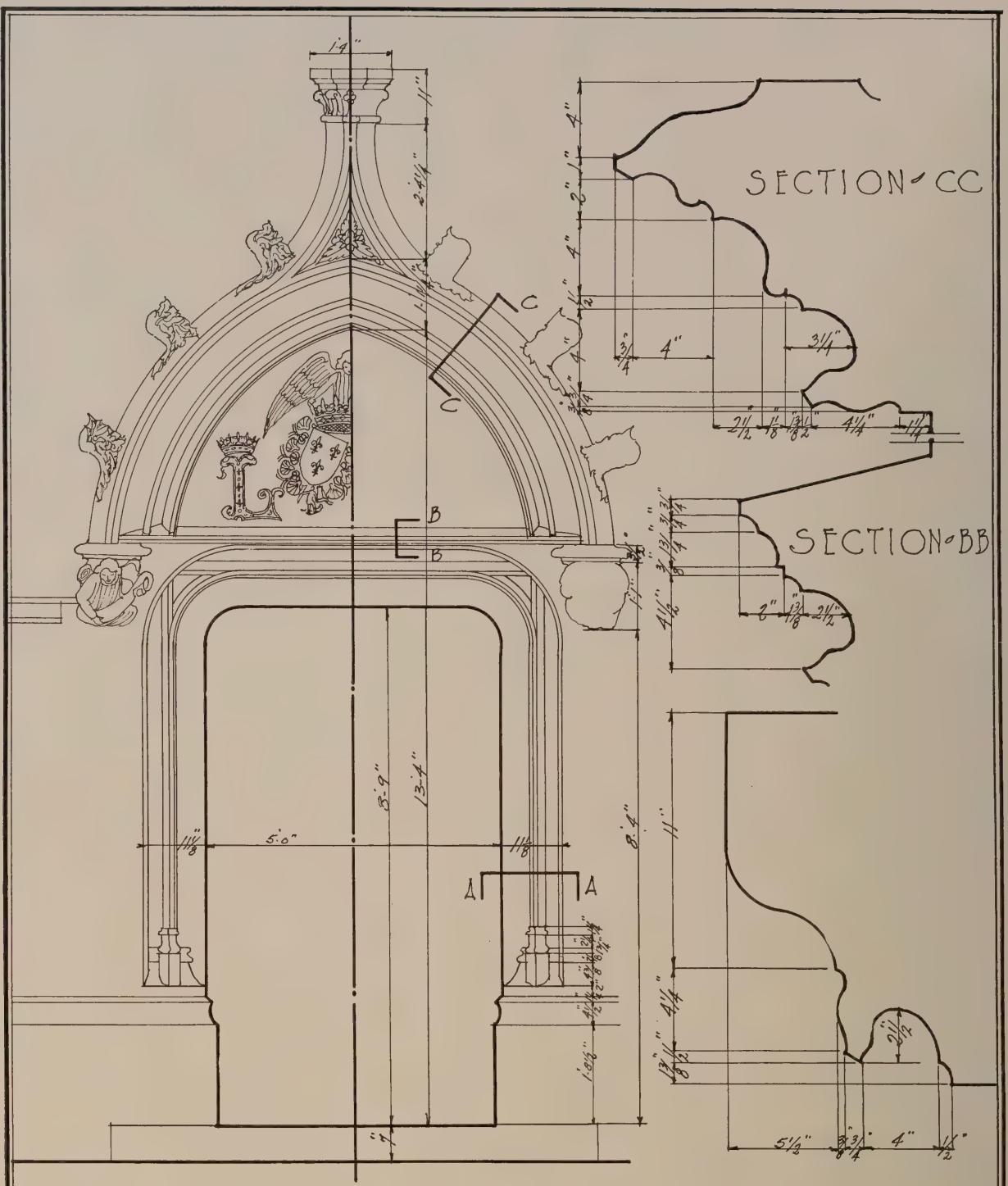

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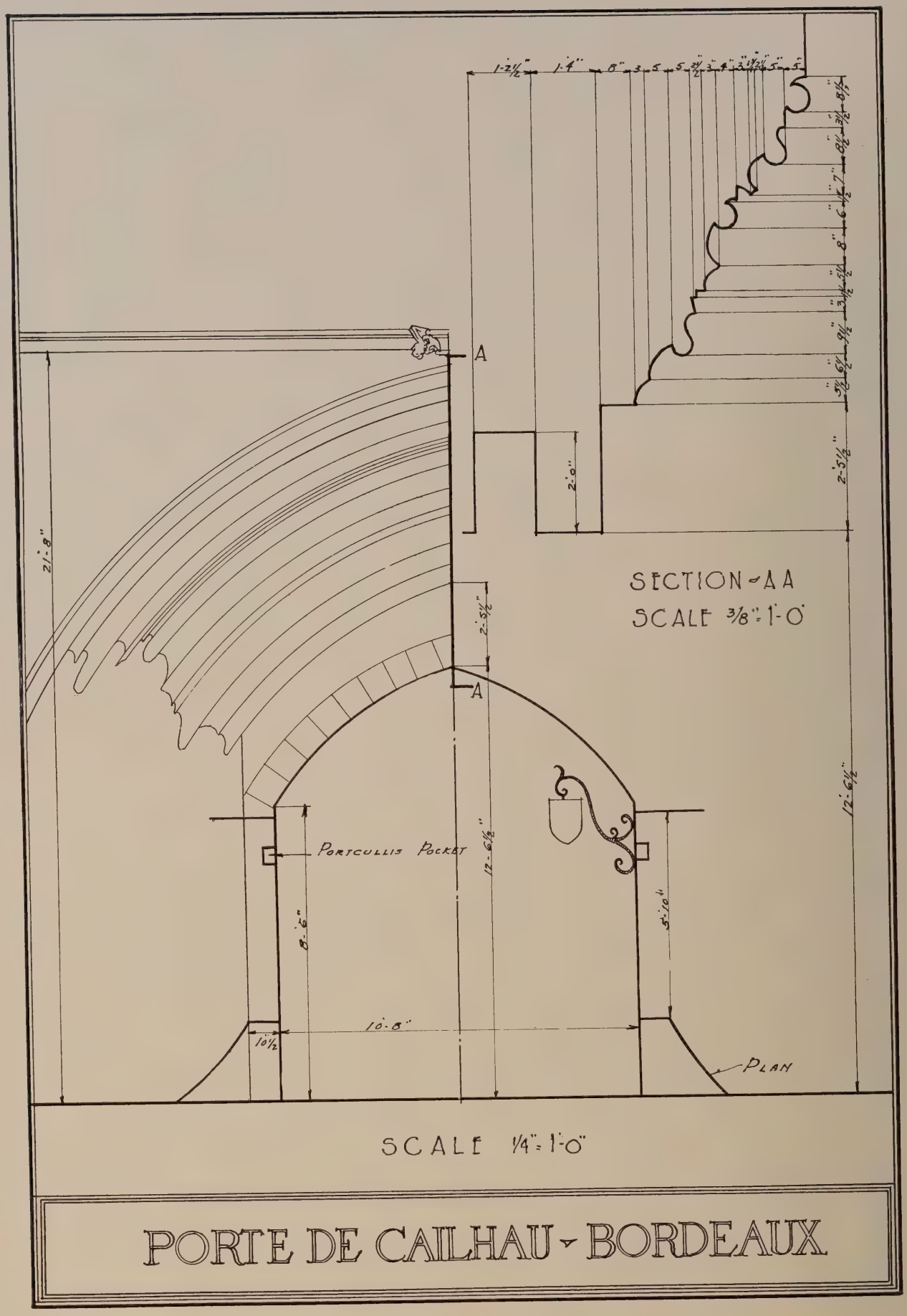
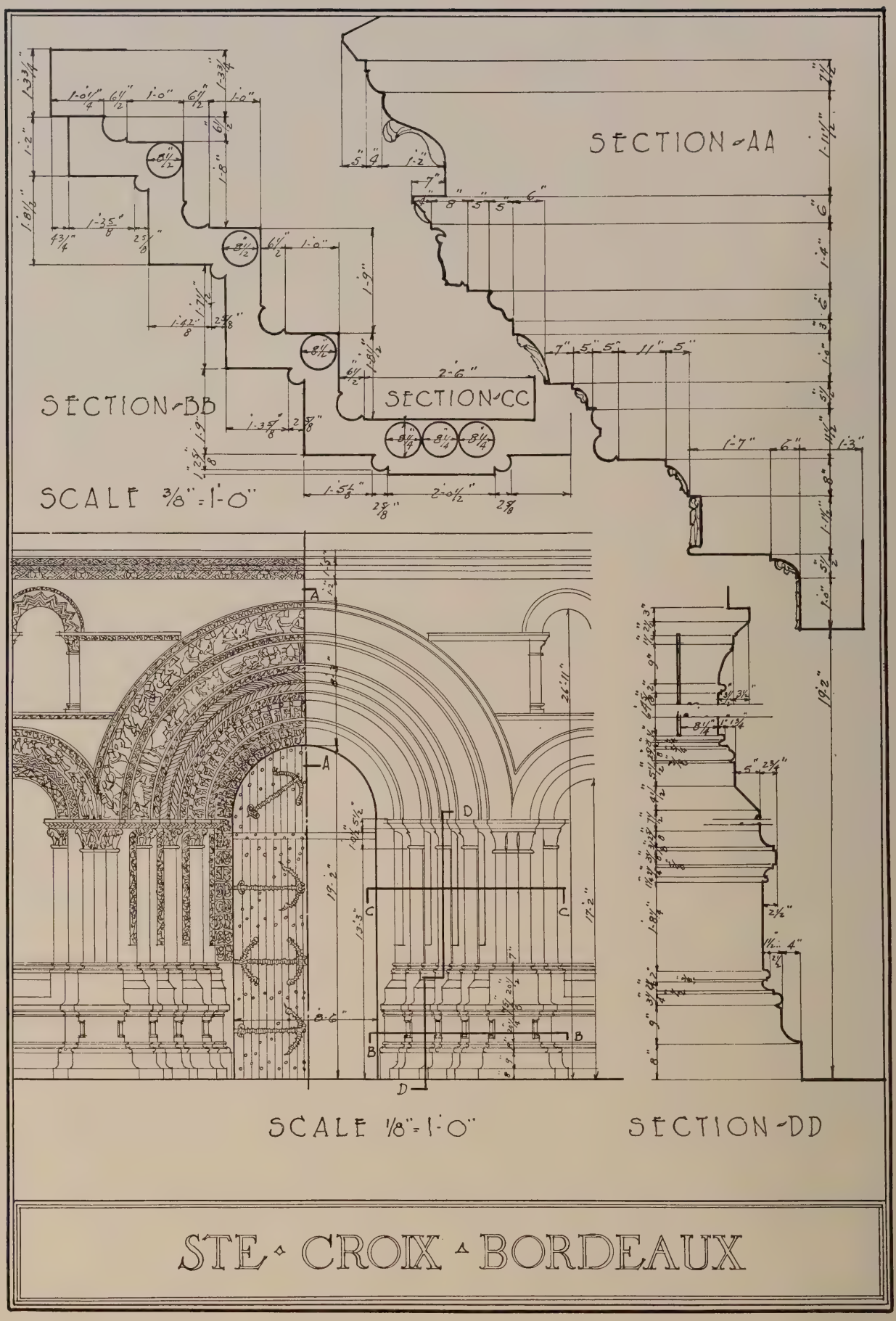


PORTE DE CAILHAU - BORDEAUX

BORDEAUX, PORTE DE CAILHAU.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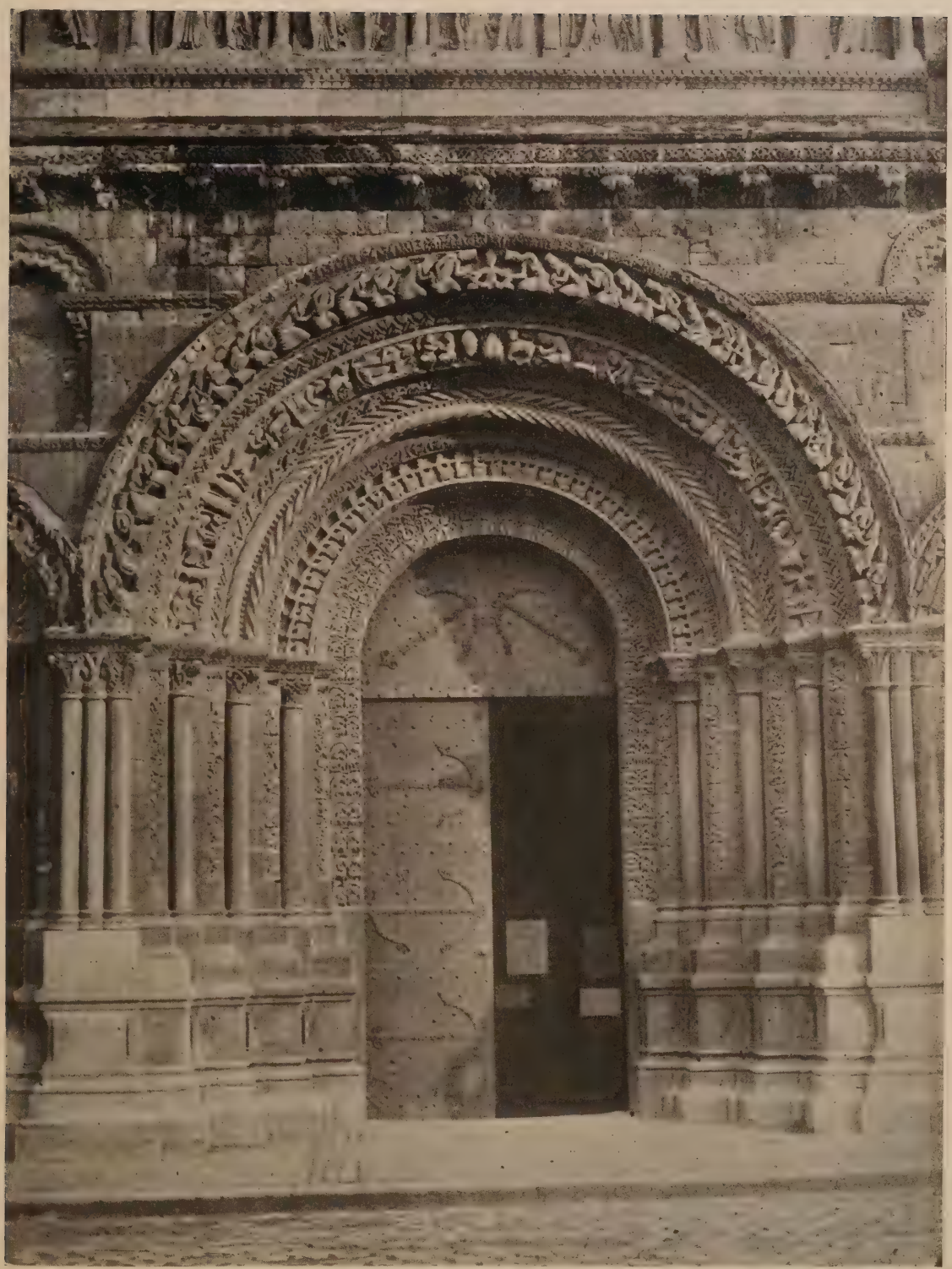
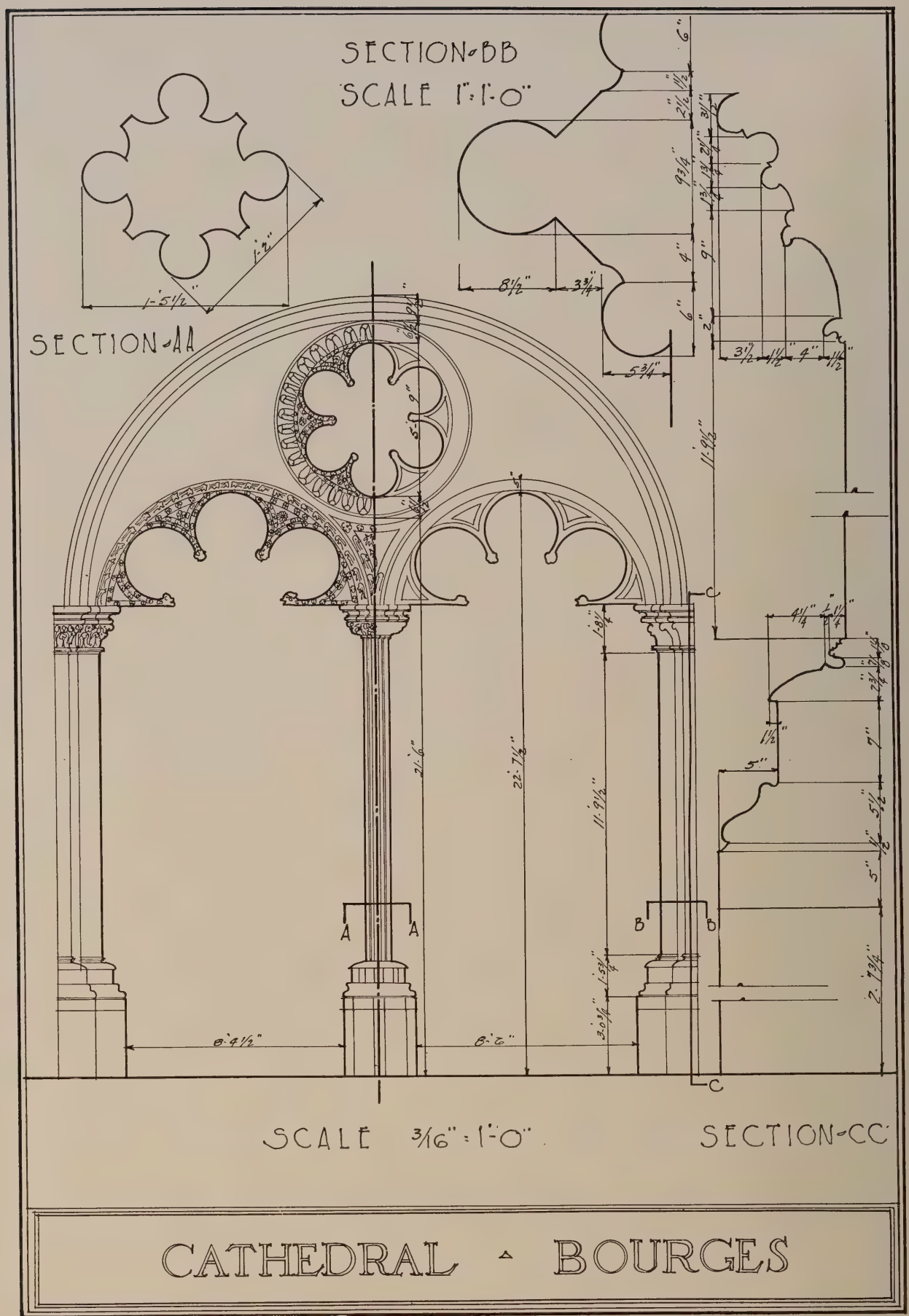
SECTION-DD
STE. CROIX BORDEAUX



BORDEAUX, STE. CROIX.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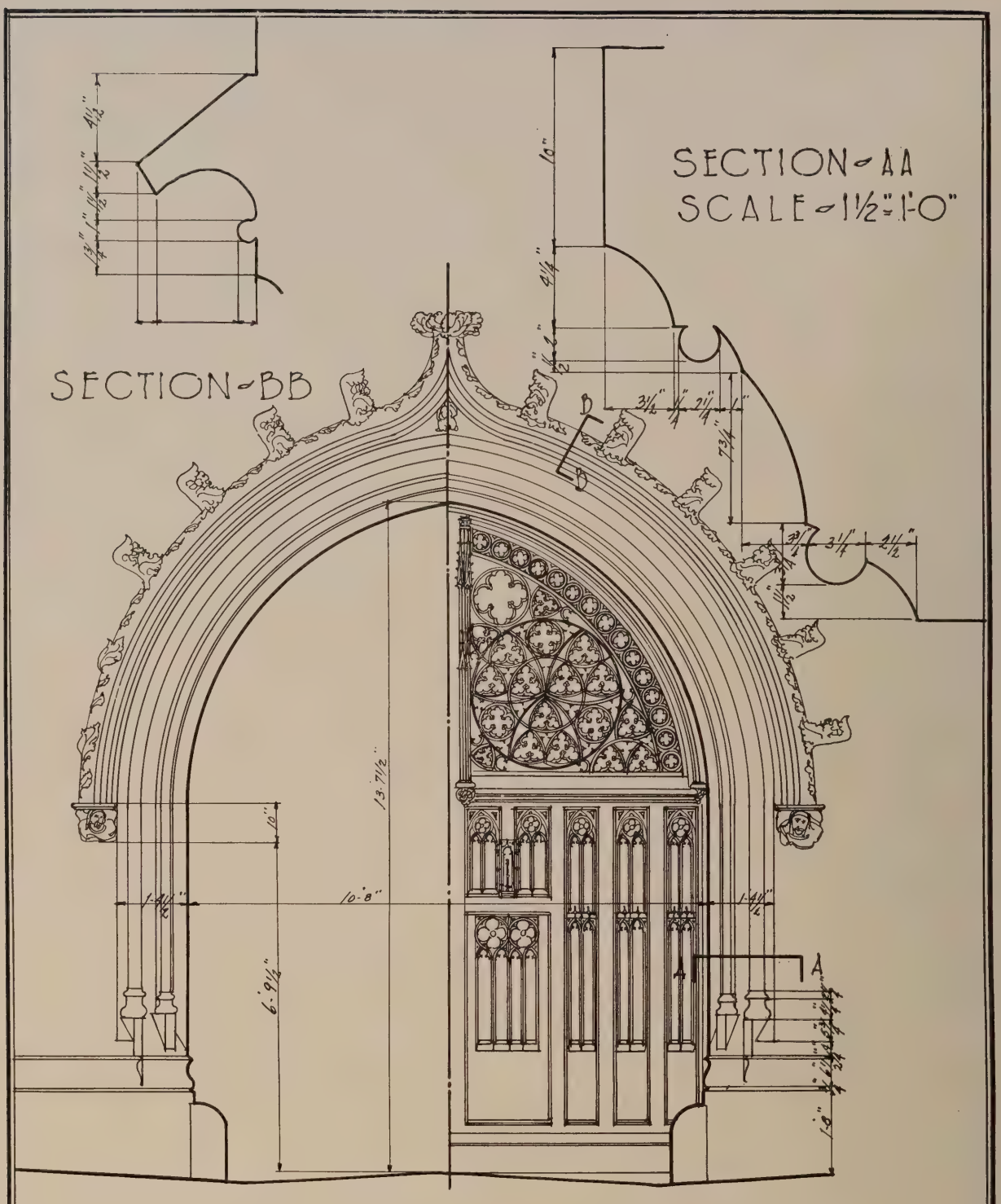
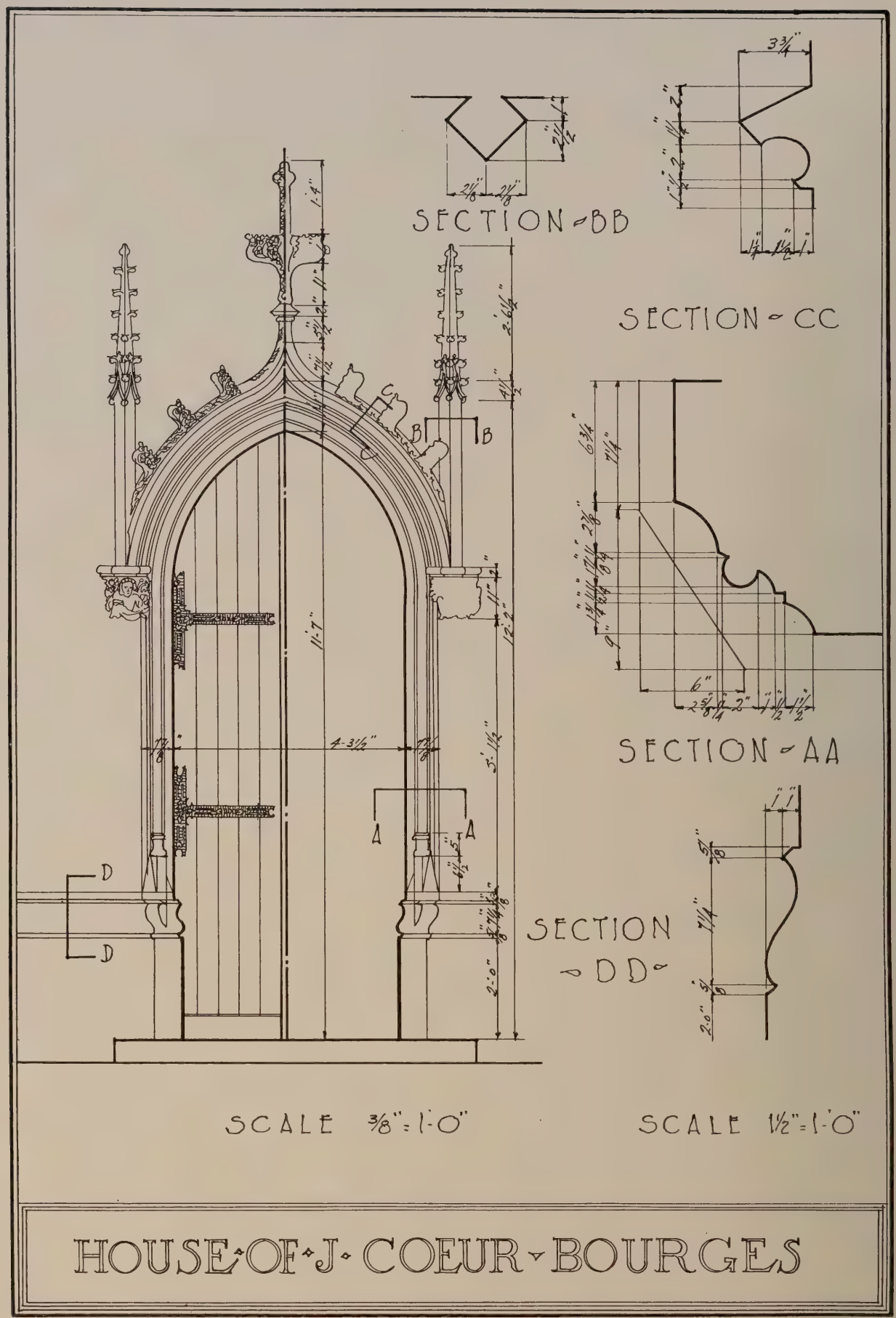
CATHEDRAL - BOURGES

BOURGES, CATHEDRAL.



HOUSE OF J. COEUR ~ BOURGES

BOURGES, HOUSE OF J. COEUR.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SECTION - CC
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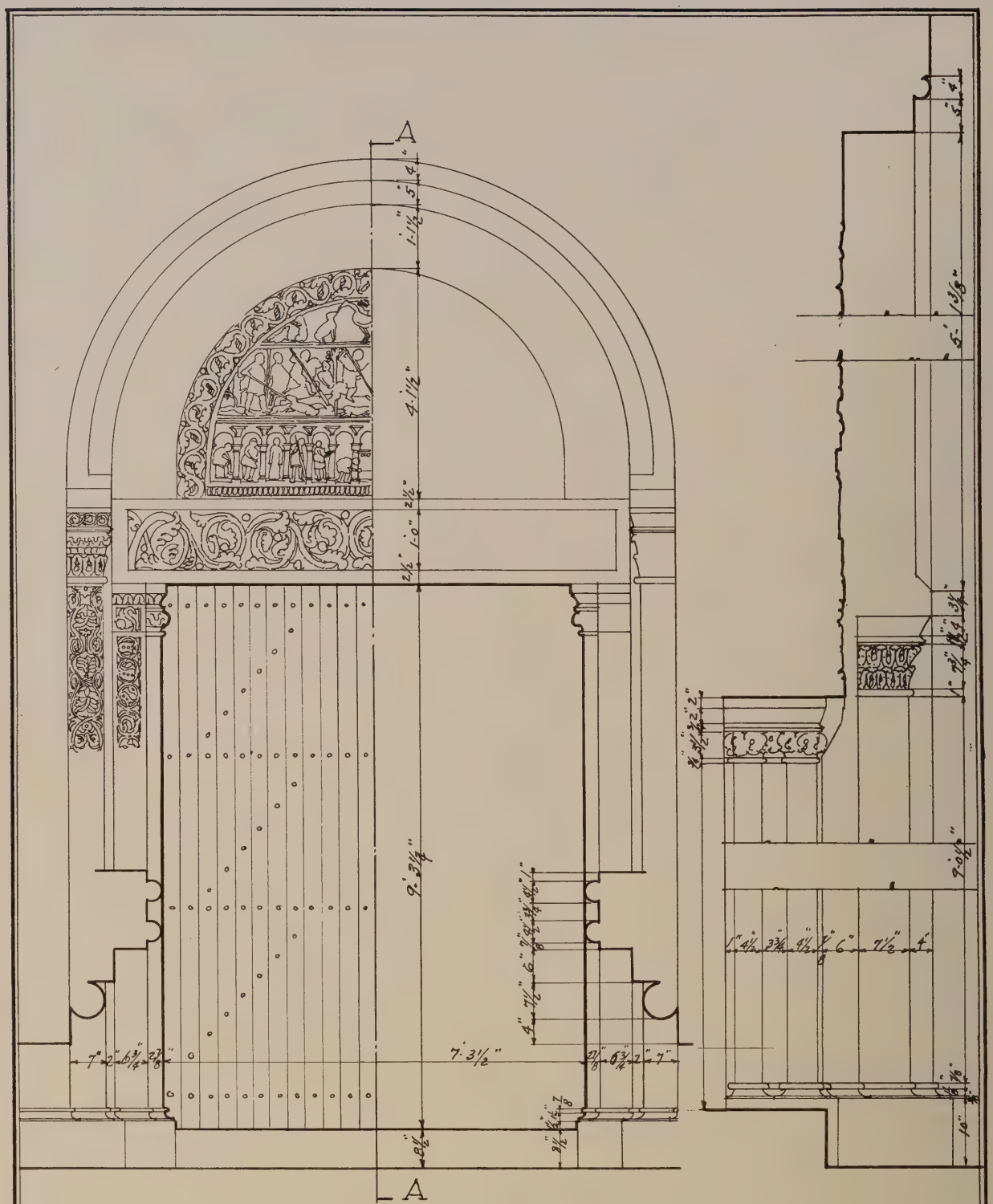
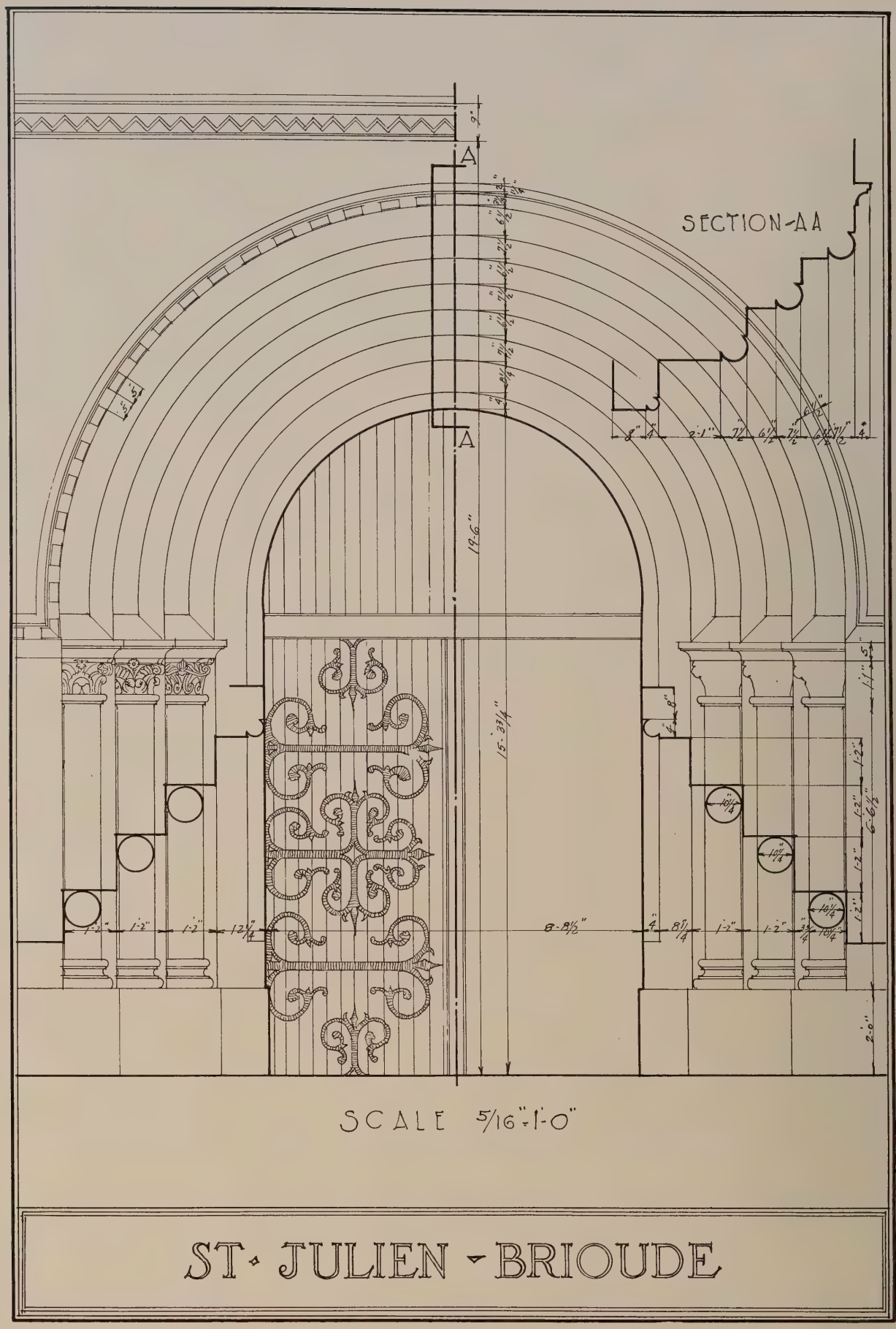
HOUSE OF J. COEUR - BOURGES

BOURGES, HOUSE OF J. COEUR.



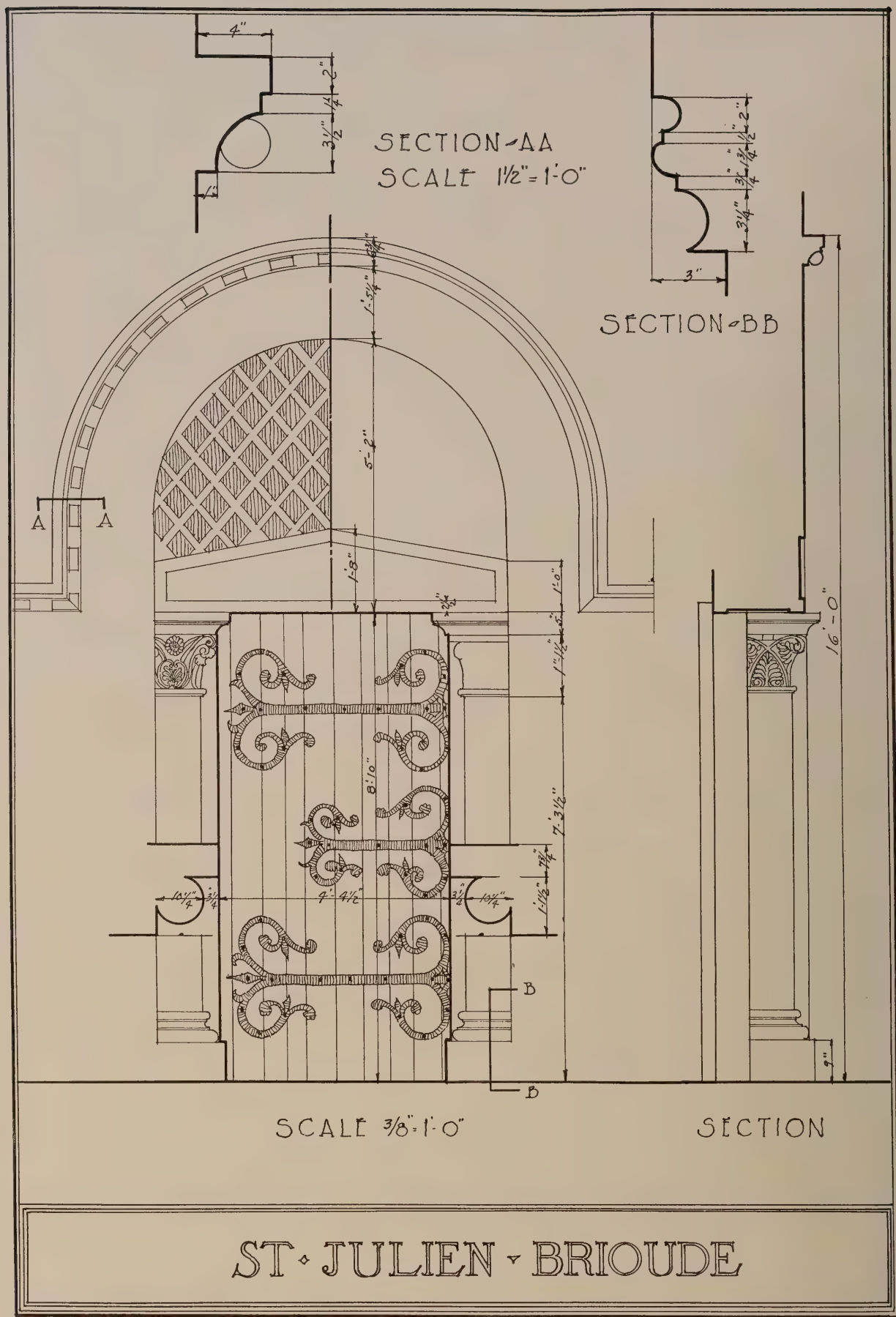
PORTE ST. URSIN - BOURGES

BOURGES, PORTE ST. URSIN.



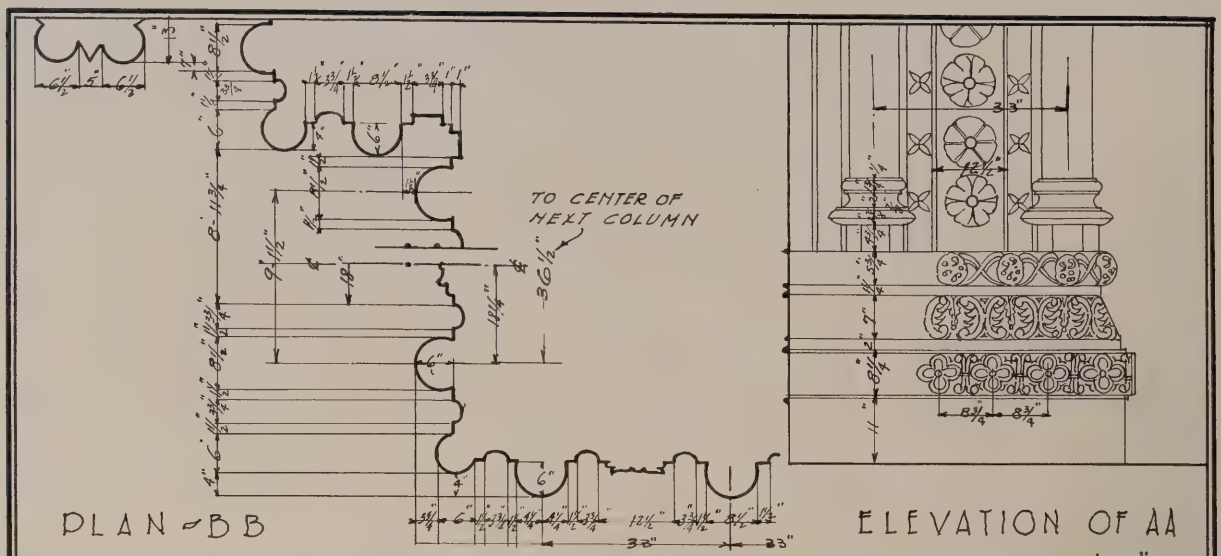
ST. JULIEN - BRIOUDE

BRIOUDE, ST. JULIEN.



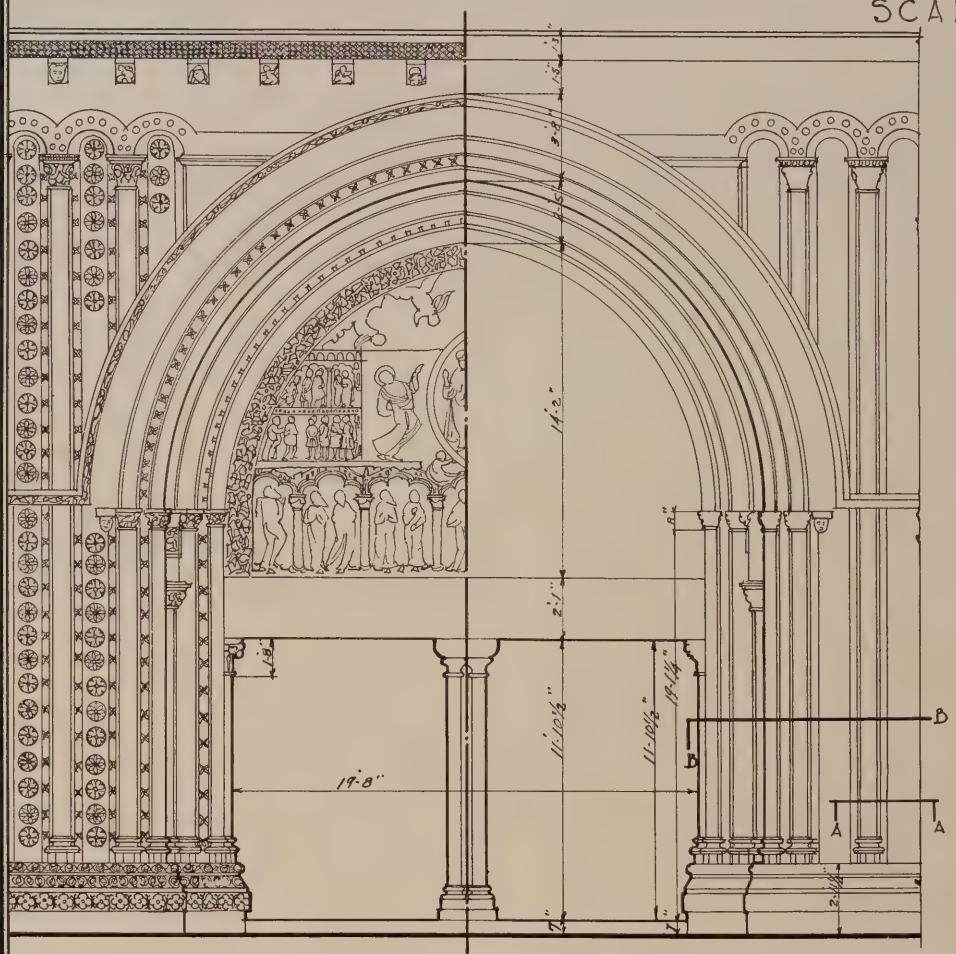
ST-JULIEN-BRIOUDE

BRIOUDE, ST. JULIEN.



PLAN ~ B B

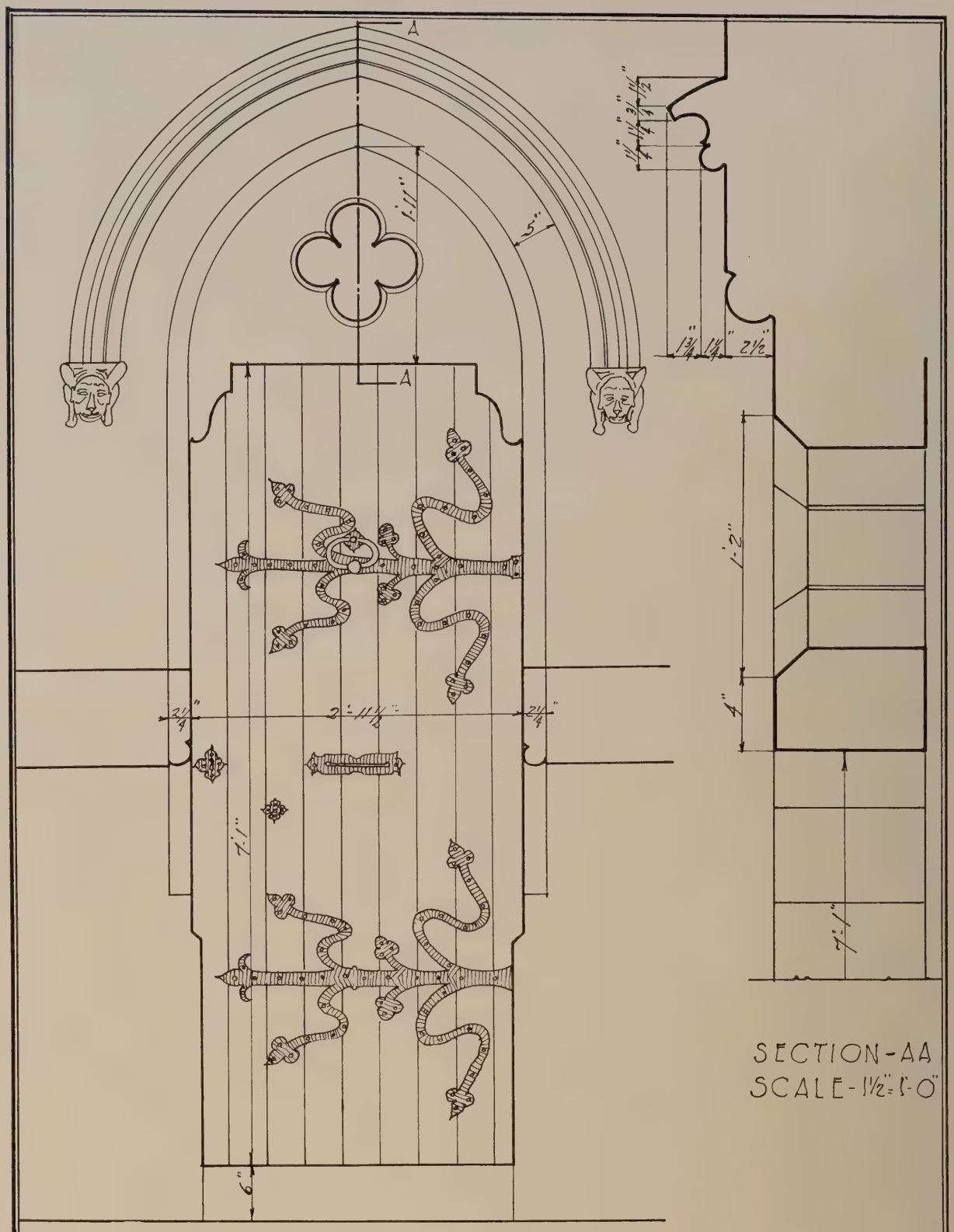
ELEVATION OF A A
SCALE 3/8" = 1-0"



SCALE 1/8" = 1'-0"

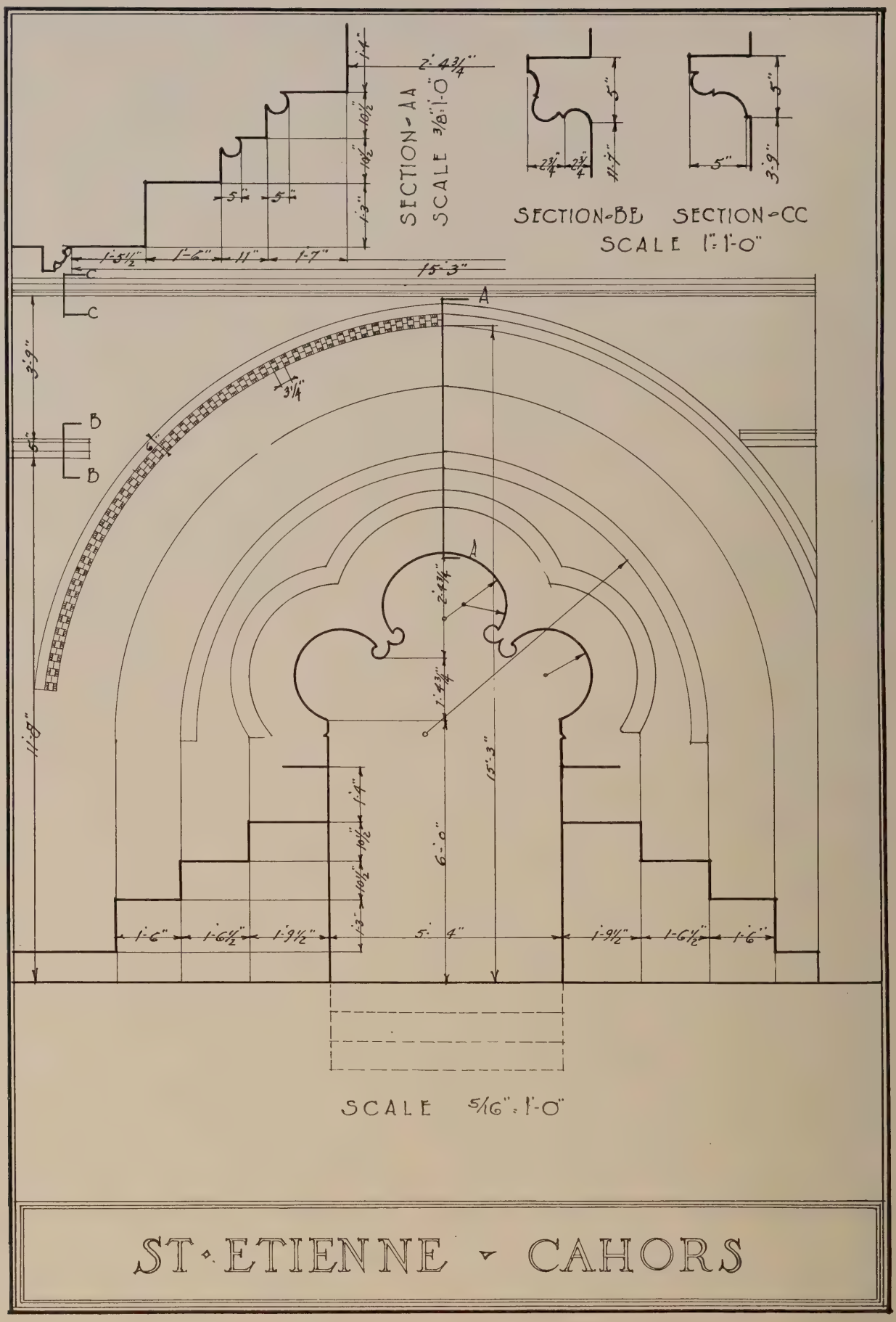
CATHEDRAL ~ CAHORS

CAHORS, CATHEDRAL.



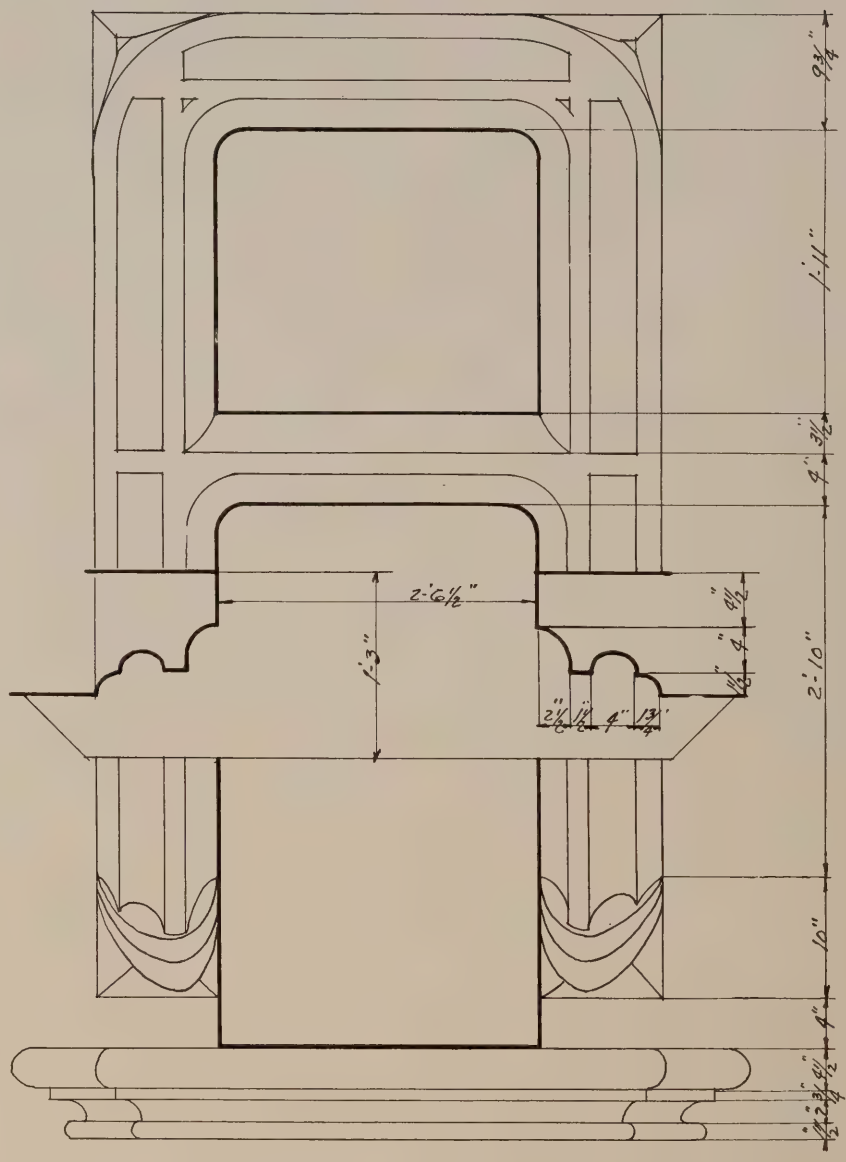
ST·ETIENNE~CAHORS

CAHORS, ST. ETIENNE.



ST-ETIENNE - CAHORS

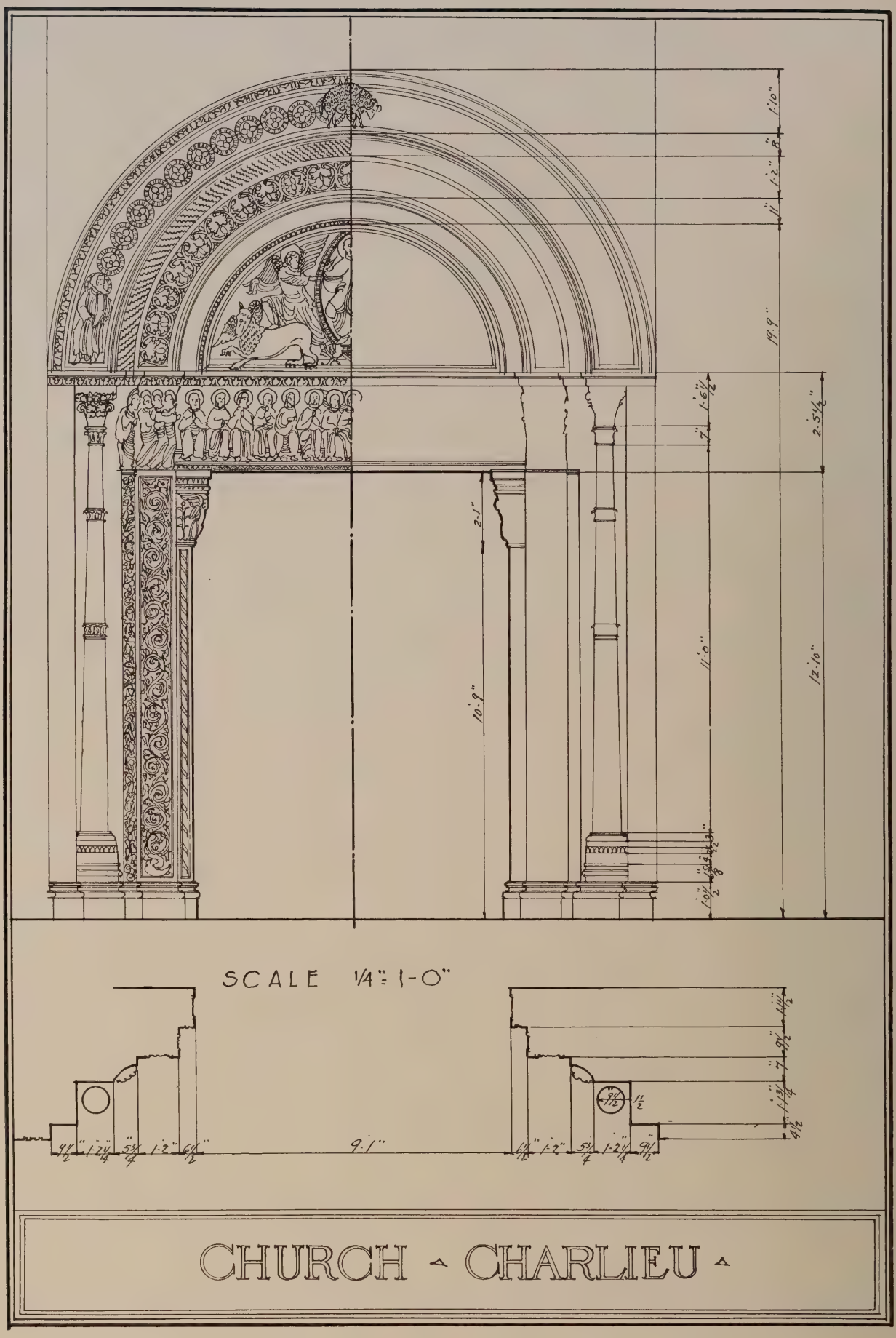
CAHORS. ST. ETIENNE.



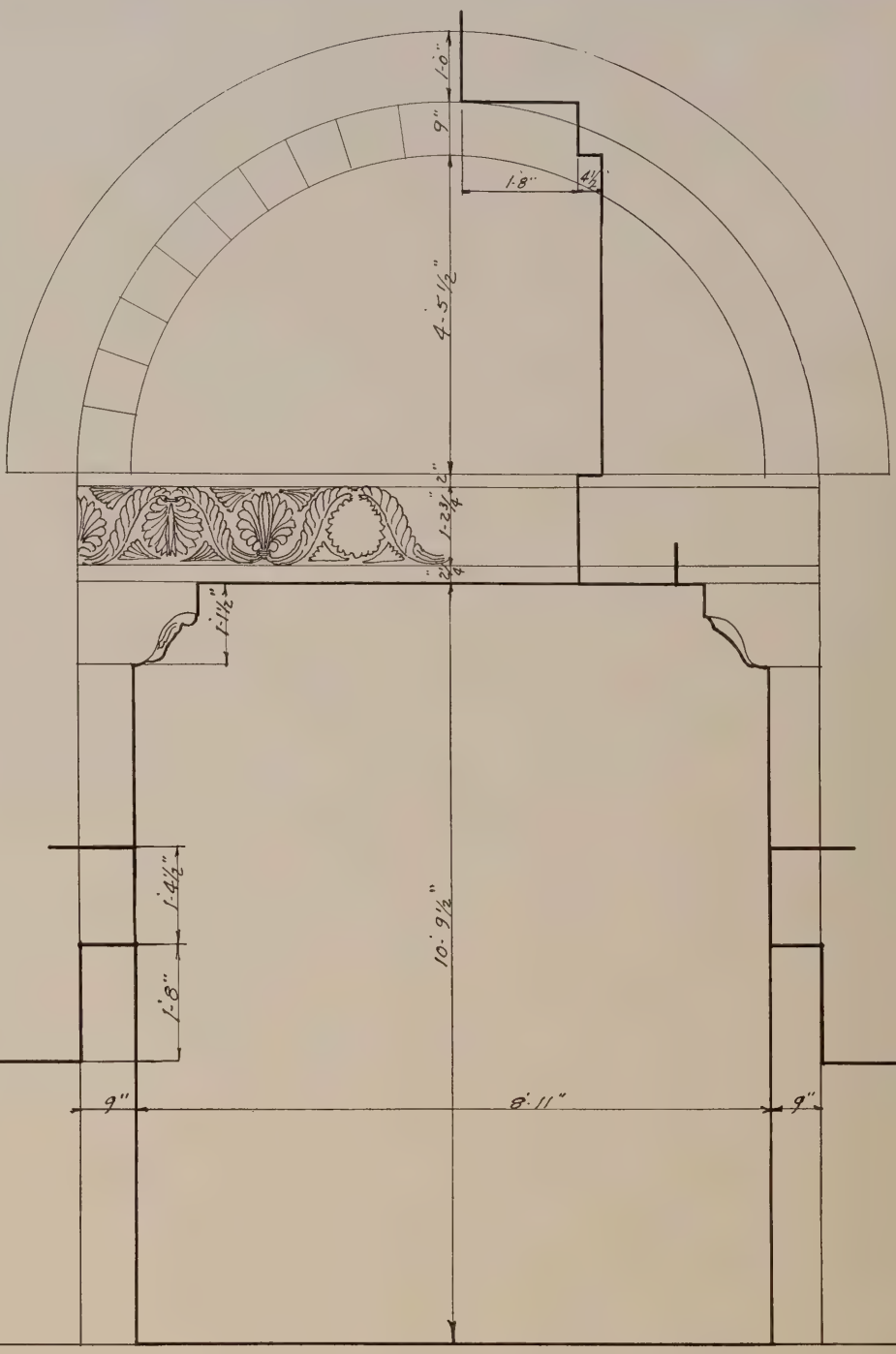
SCALE 3/4" = 1'-0"

HOUSE OF HENRY IV - CAHORS

CAHORS, HOUSE OF HENRY IV.


SCALE 1/4"=1-0"
CHURCH - CHARLIEU

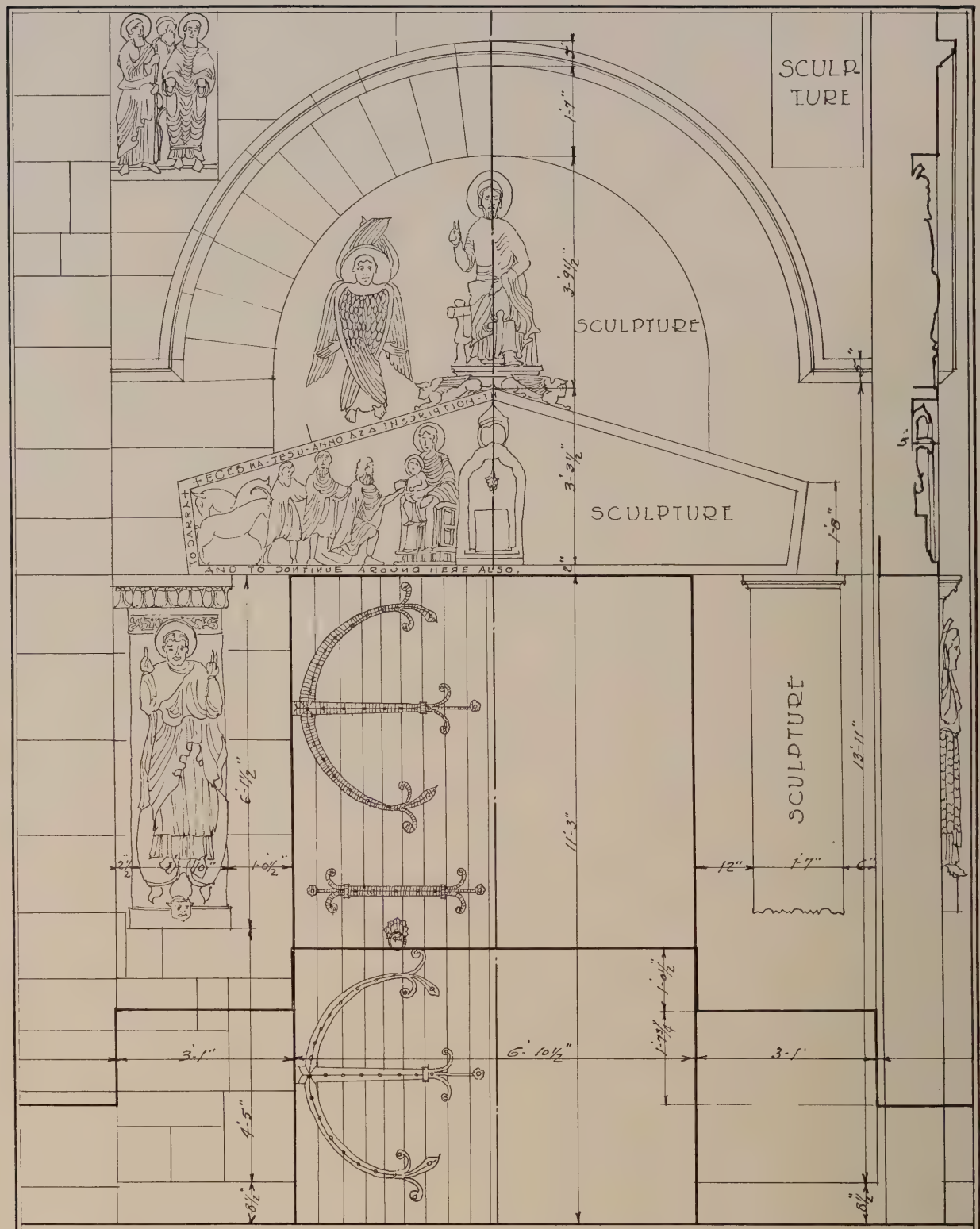
CHARLIEU, CHURCH.



SCALE 3/8" = 1'-0"

CHURCH - CHARLIEU

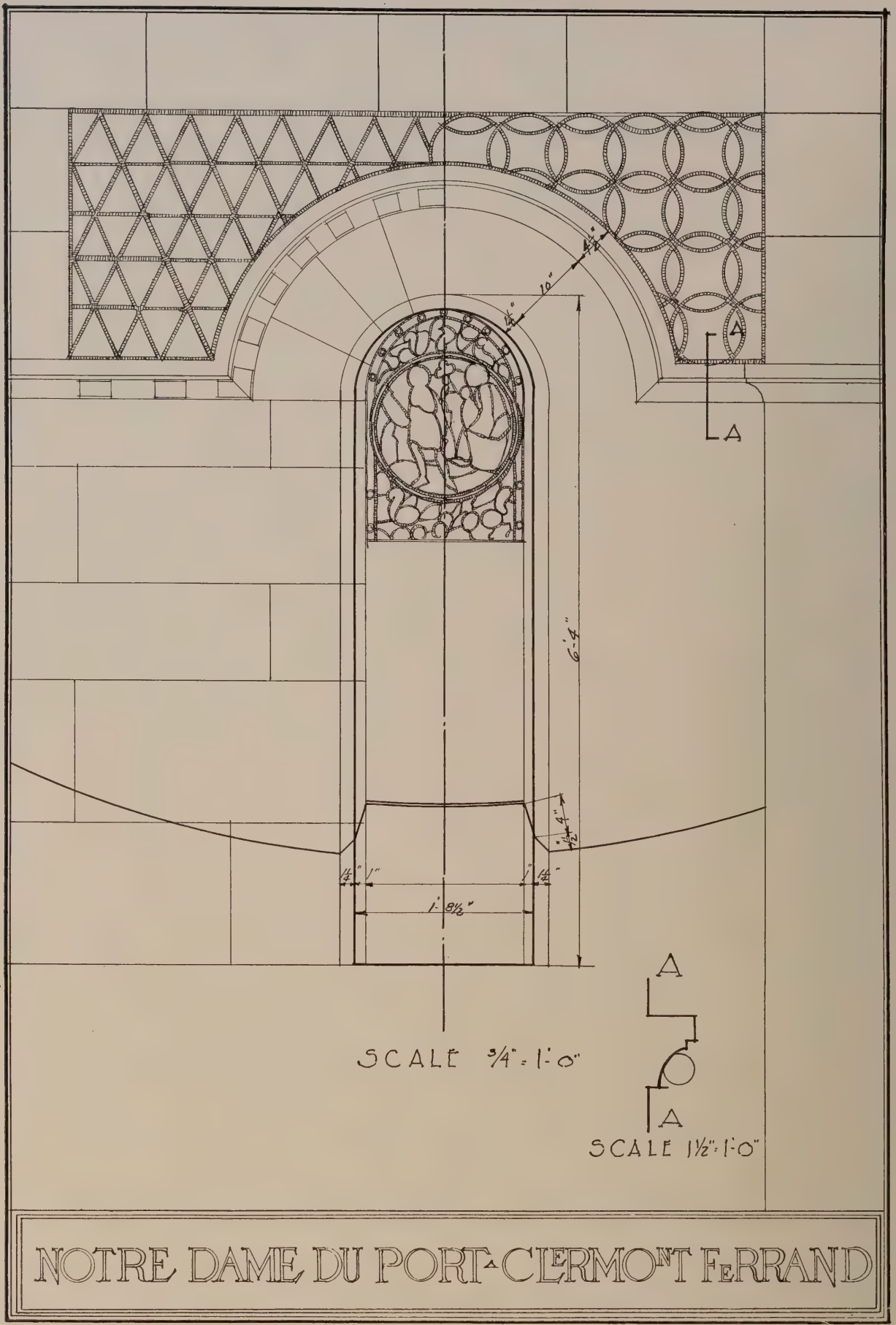
CHARLIEU, CHURCH.



SCALE 3/8" = 1'-0"

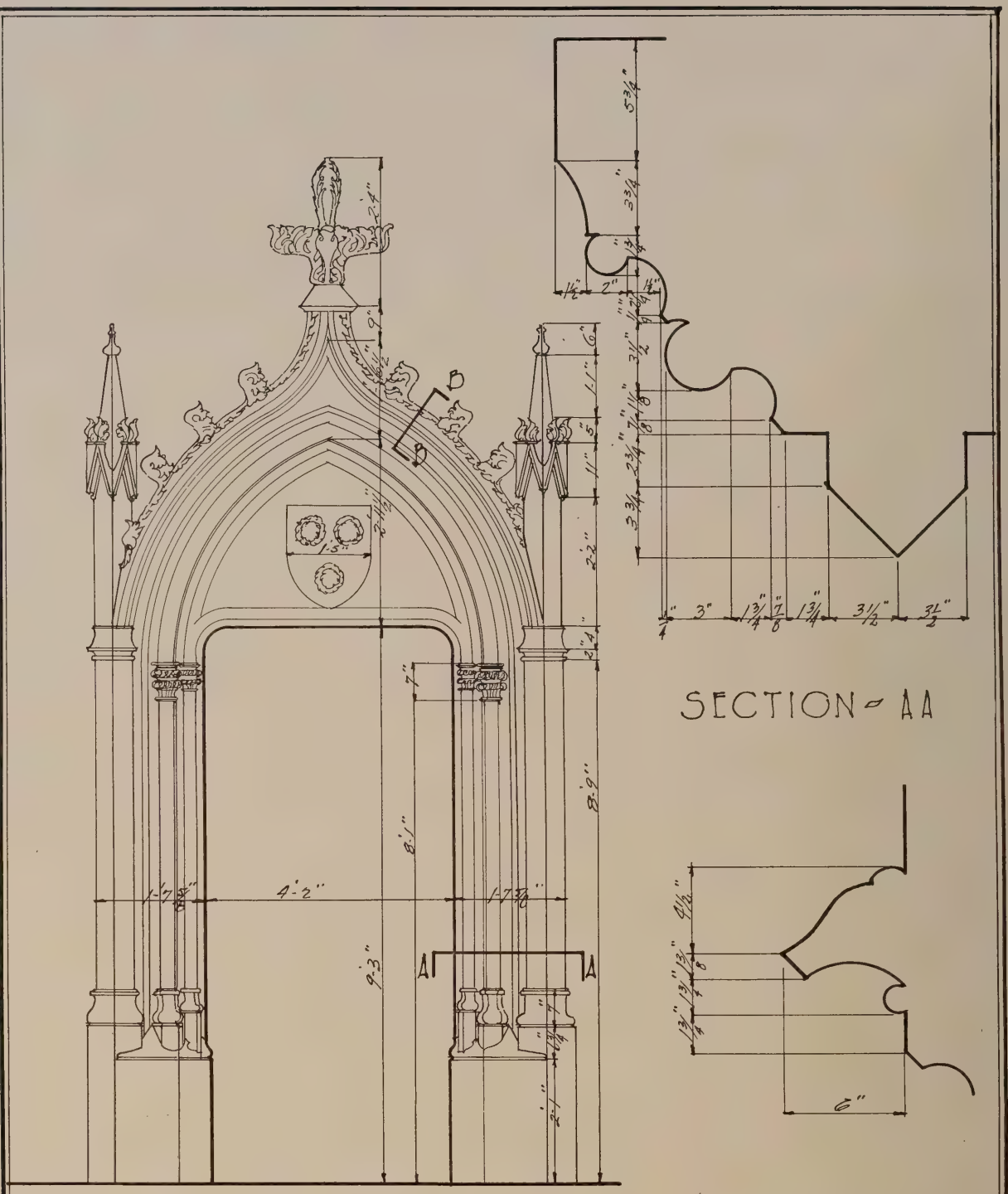
NOTRE DAME DU PORT - CLERMONT FERRAND

CLERMONT FERRAND, NOTRE DAME DU PORT.



NOTRE DAME DU PORT-CLERMONT FERRAND

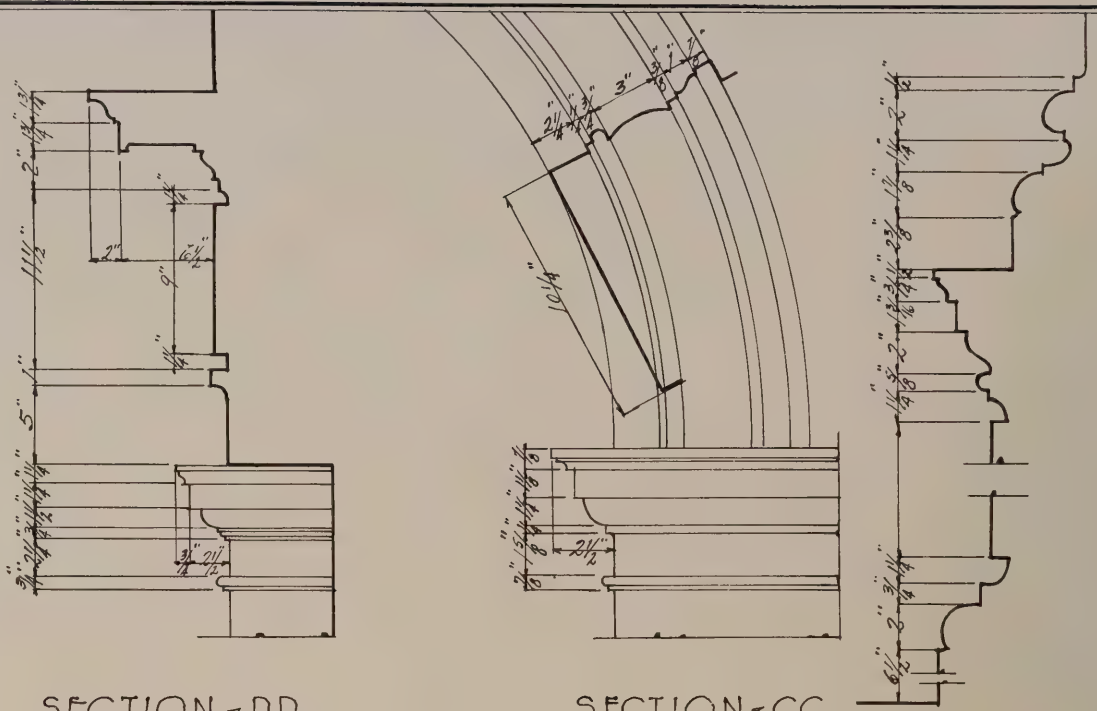
CLERMONT FERRAND, NOTRE DAME DU PORT.



SCALE - 3/8" = 1-0"

NOTRE DAME DU PORT - CLERMONT FERRAND

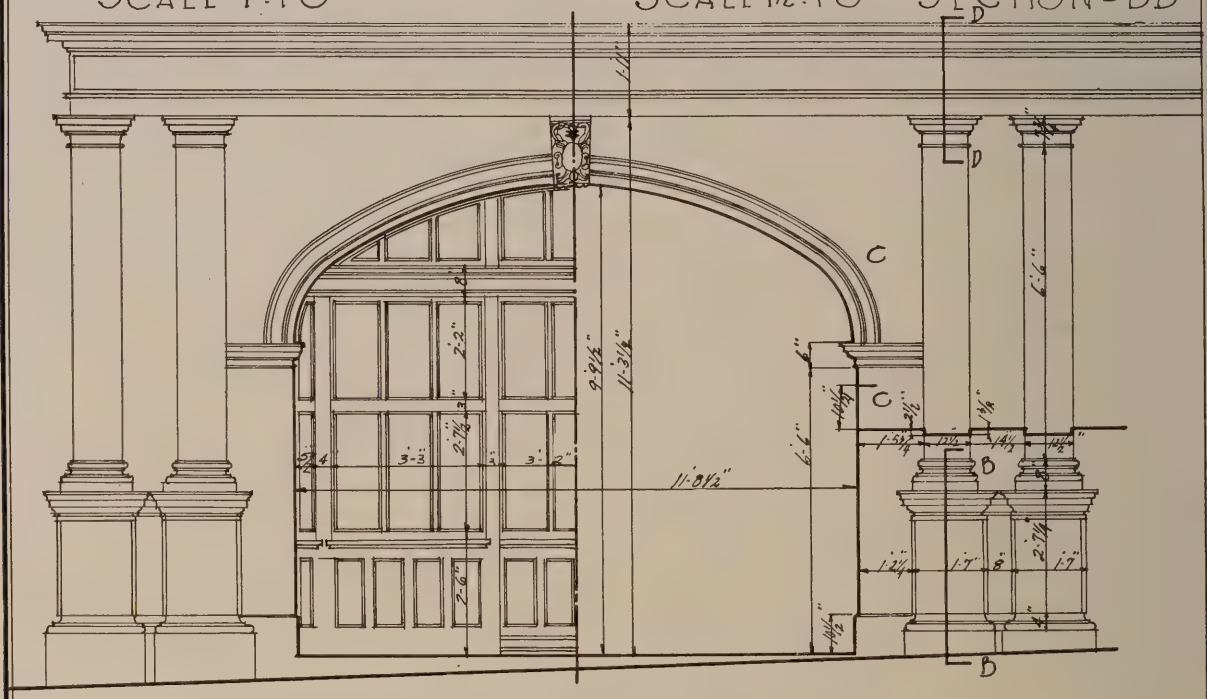
CLERMONT FERRAND, NOTRE DAME DU PORT.



SECTION - DD
SCALE 1" = 1'-0"

SECTION - CC
SCALE 1½" = 1'-0"

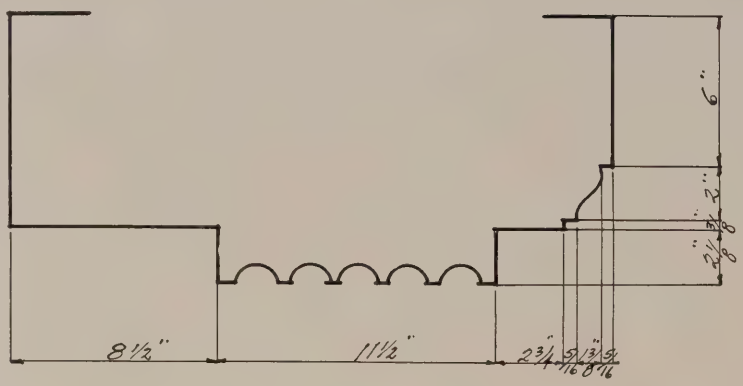
SECTION - BB



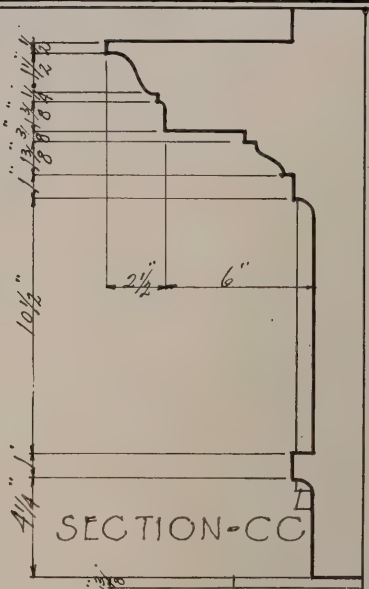
SCALE - ¼" = 1'-0"

RESIDENCE - CLERMONT FERRAND

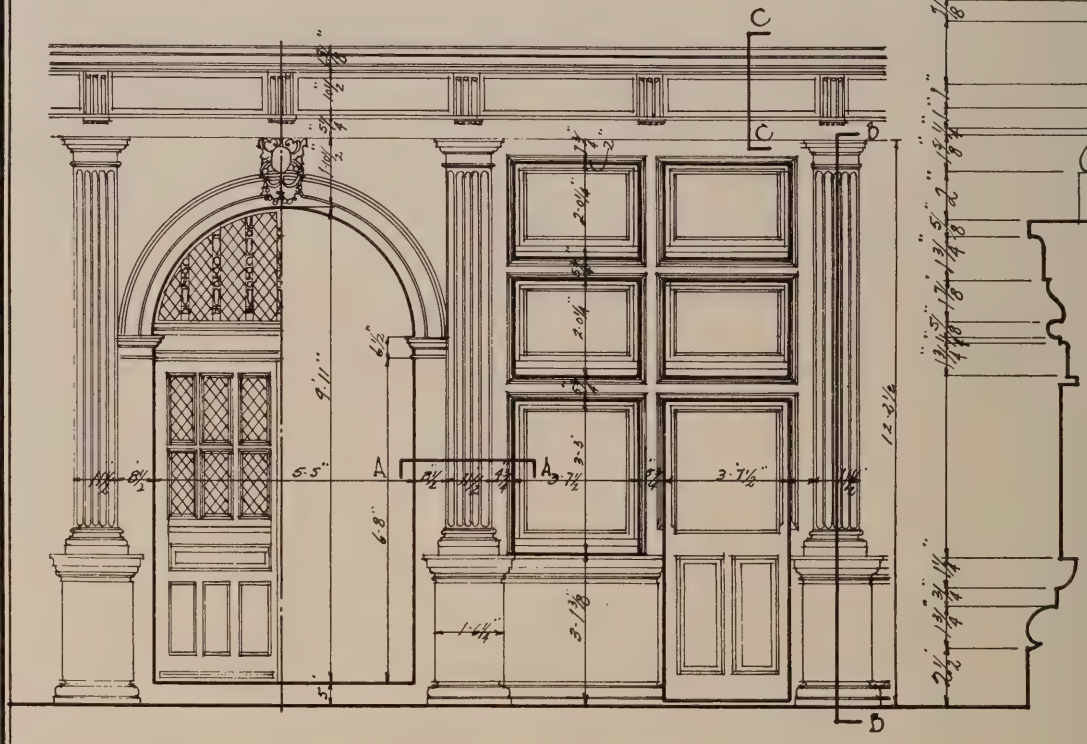
CLERMONT FERRAND, RESIDENCE.



SECTION - AA
SCALE - 1½" = 1'-0"



SECTION - CC

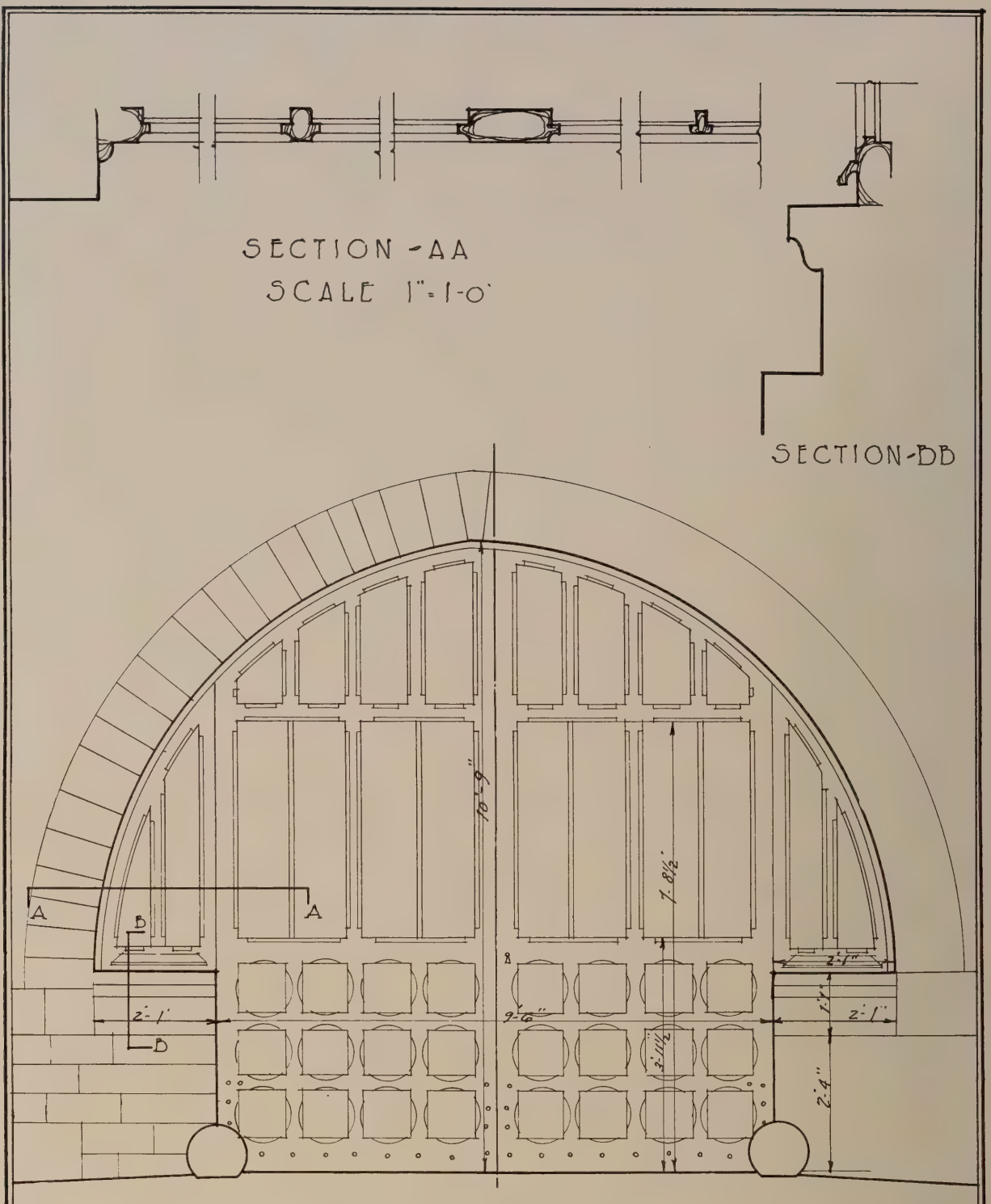


SCALE 1/4" = 1'-0"

SECTION - BB

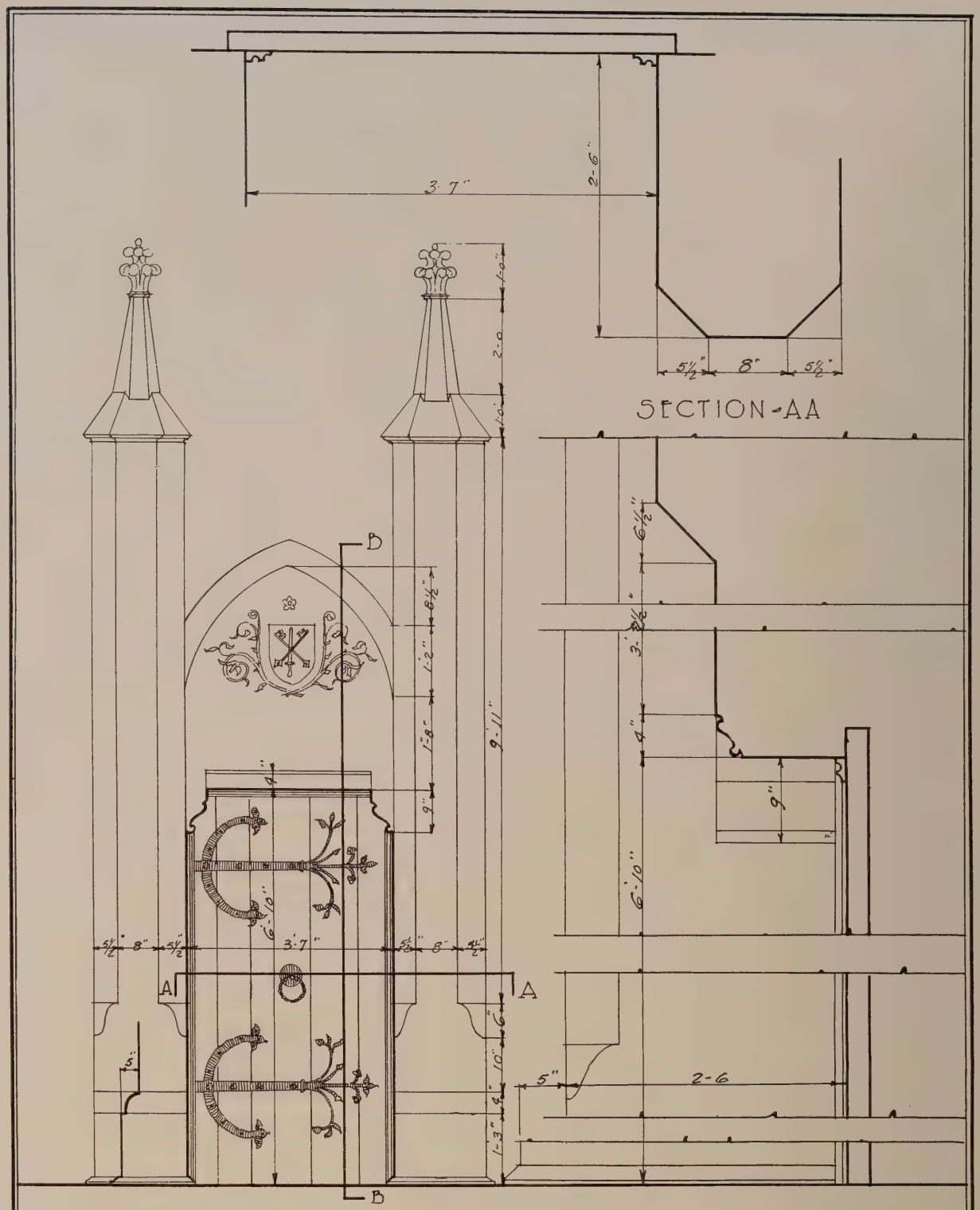
RESIDENCE - CLERMONT FERRAND

CLERMONT FERRAND, RESIDENCE.



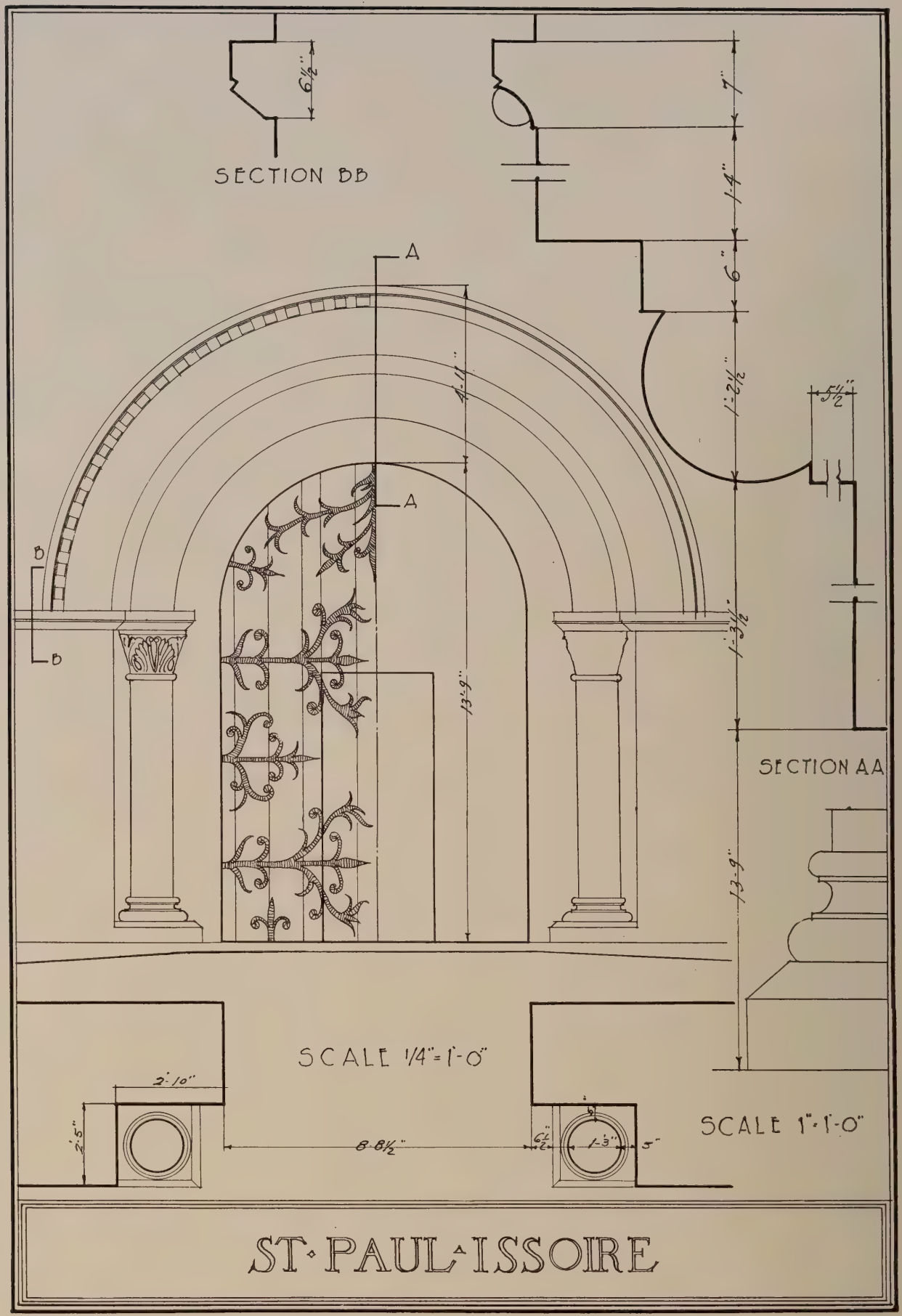
HOUSE IN CLUNY

CLUNY, HOUSE.

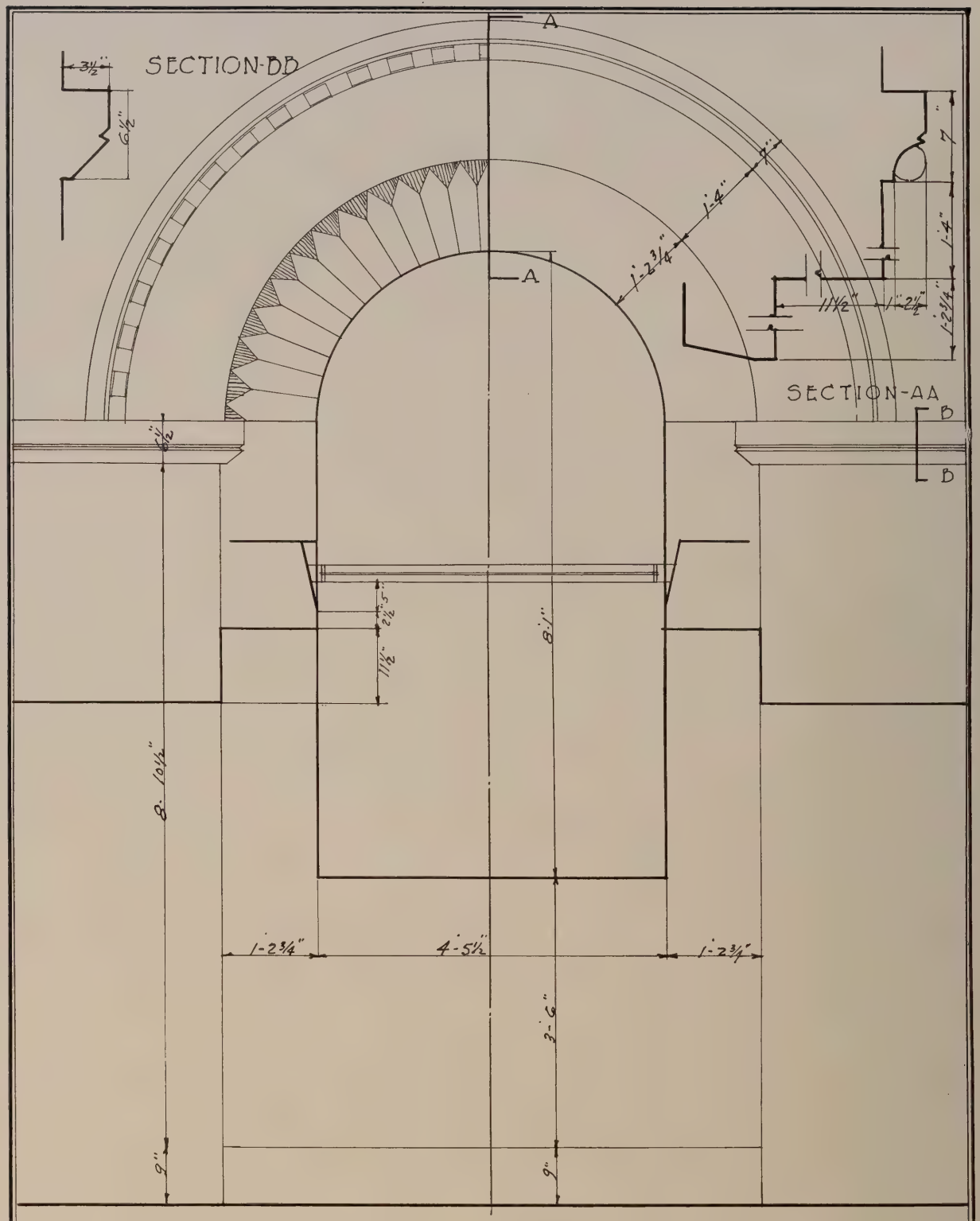


SCHOOL - CLUNY

CLUNY, SCHOOL.


SECTION BB
6½"
A
A
B
B
4'-11"
13'-9"
7"
1'-4"
6"
1'-2½"
1'-3½"
5½"
SECTION AA
13'-9"
SCALE 1/4"=1'-0"
SCALE 1"=1'-0"
2'-10"
2'-5"
8'-8½"
6½"
1'-3"
5"
ST. PAUL A ISSOIRE

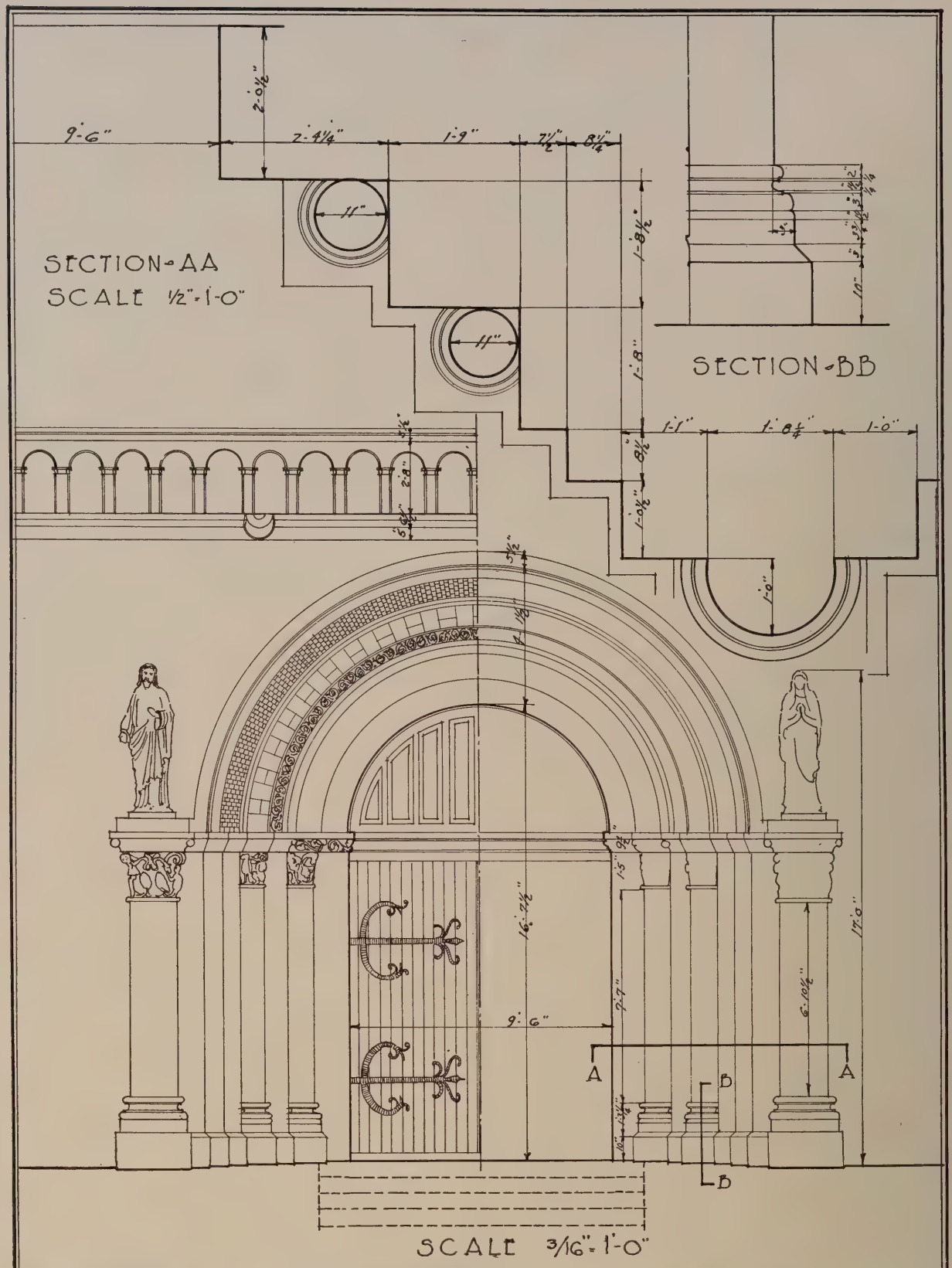
ISSOIRE, ST. PAUL.



SCALE ½" = 1-0"

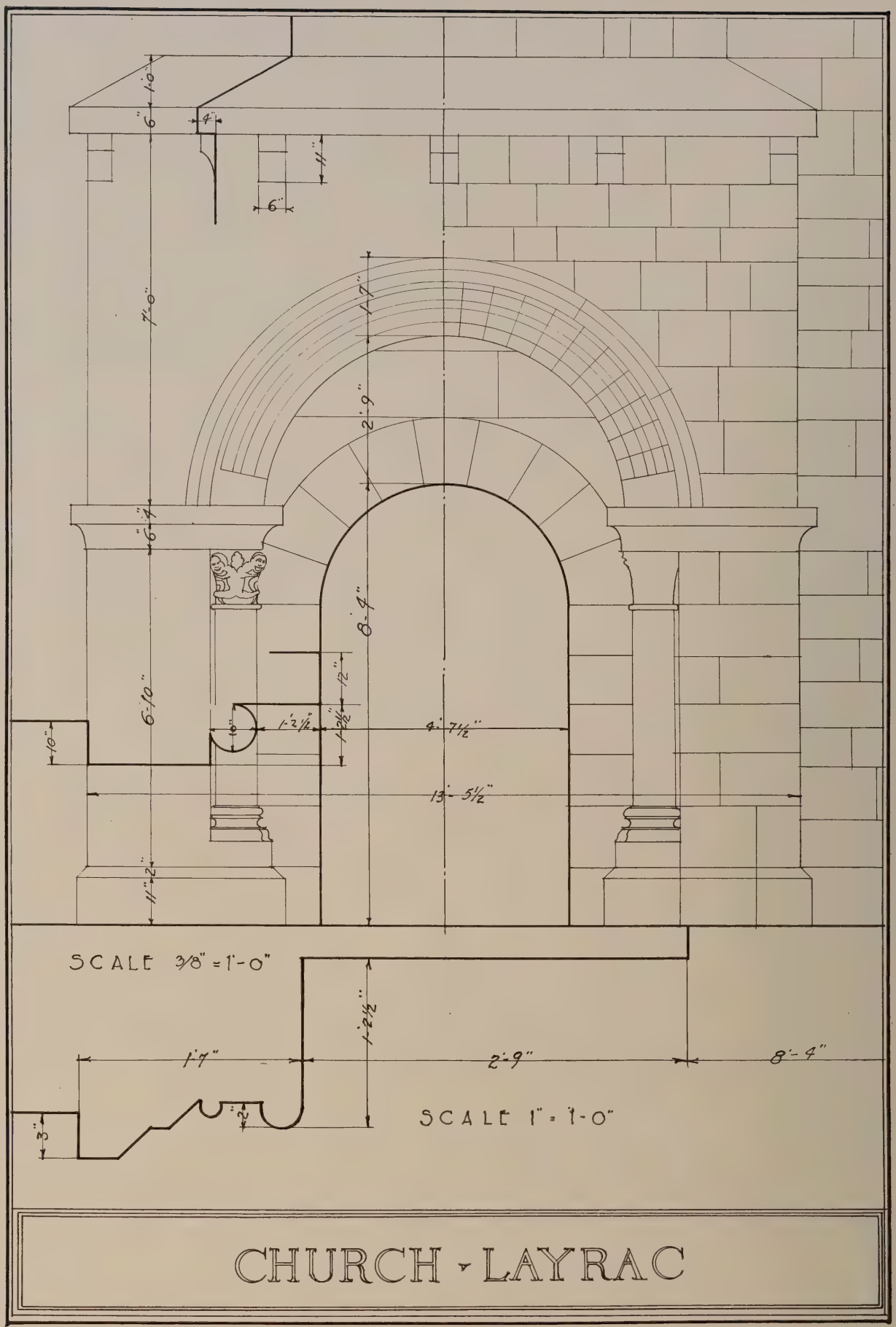
ST. PAUL - ISSOIRE

ISSOIRE, ST. PAUL.



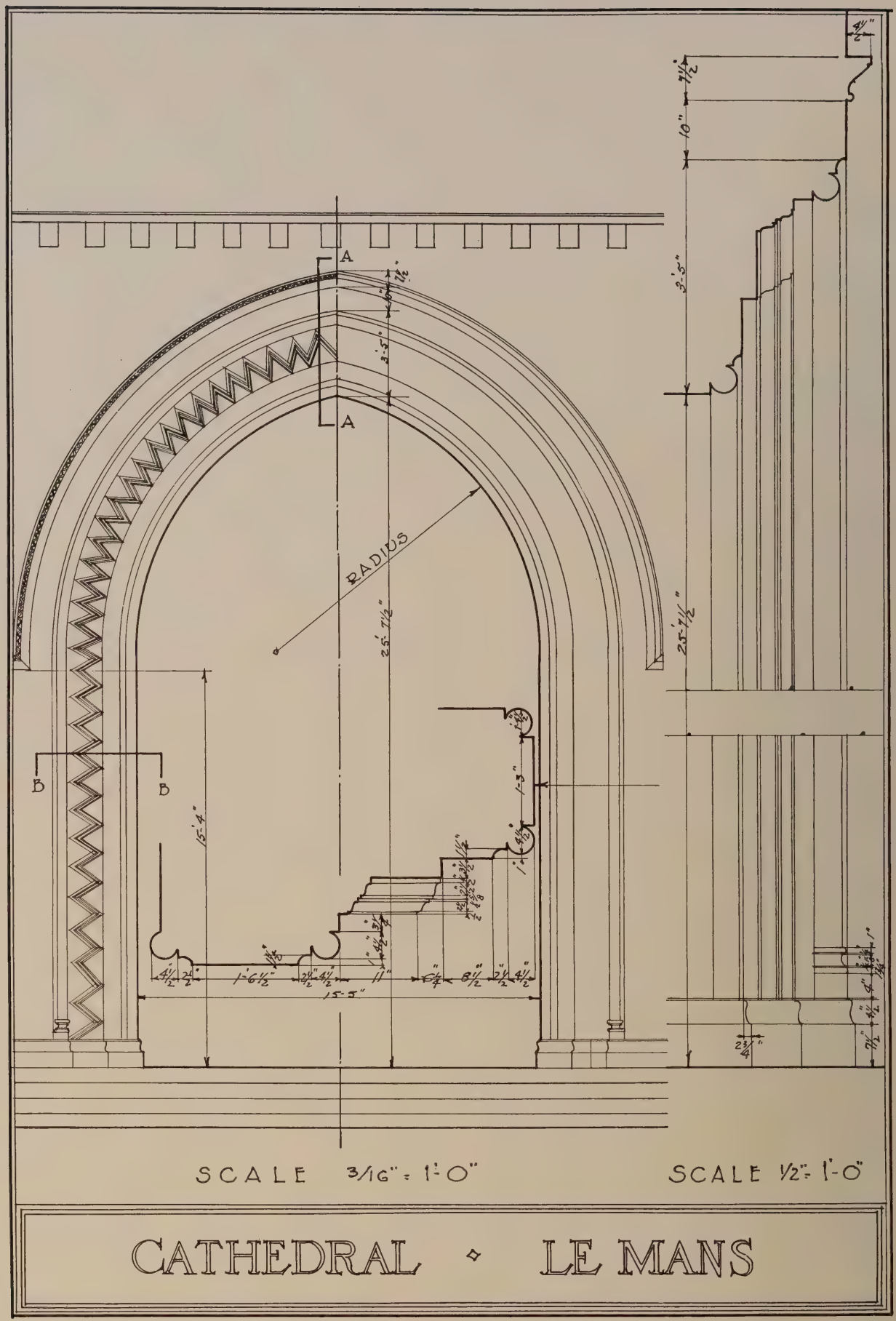
CHURCH - LAYRAC

LAYRAC, CHURCH.



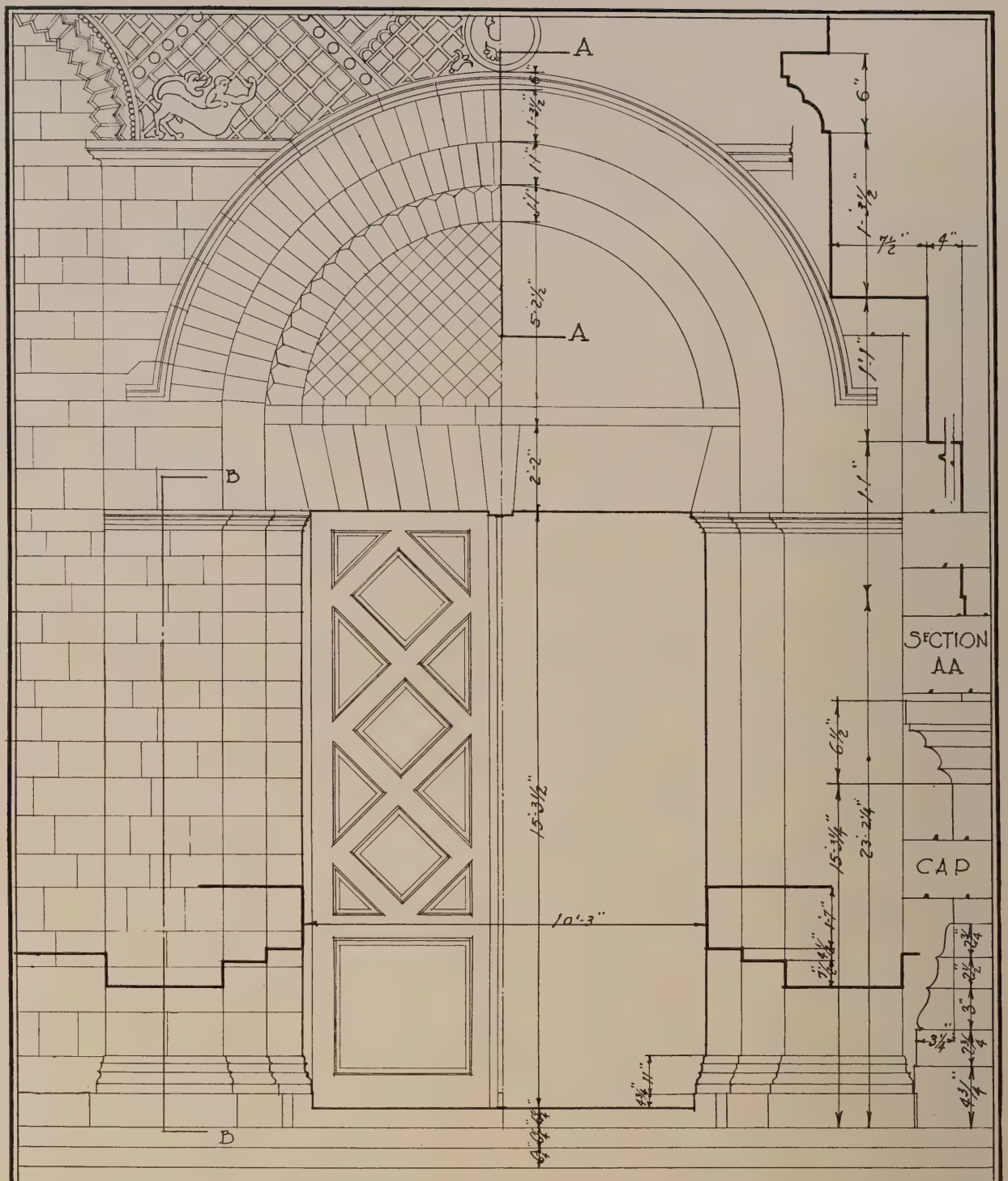
CHURCH - LAYRAC

LAYRAC, CHURCH.



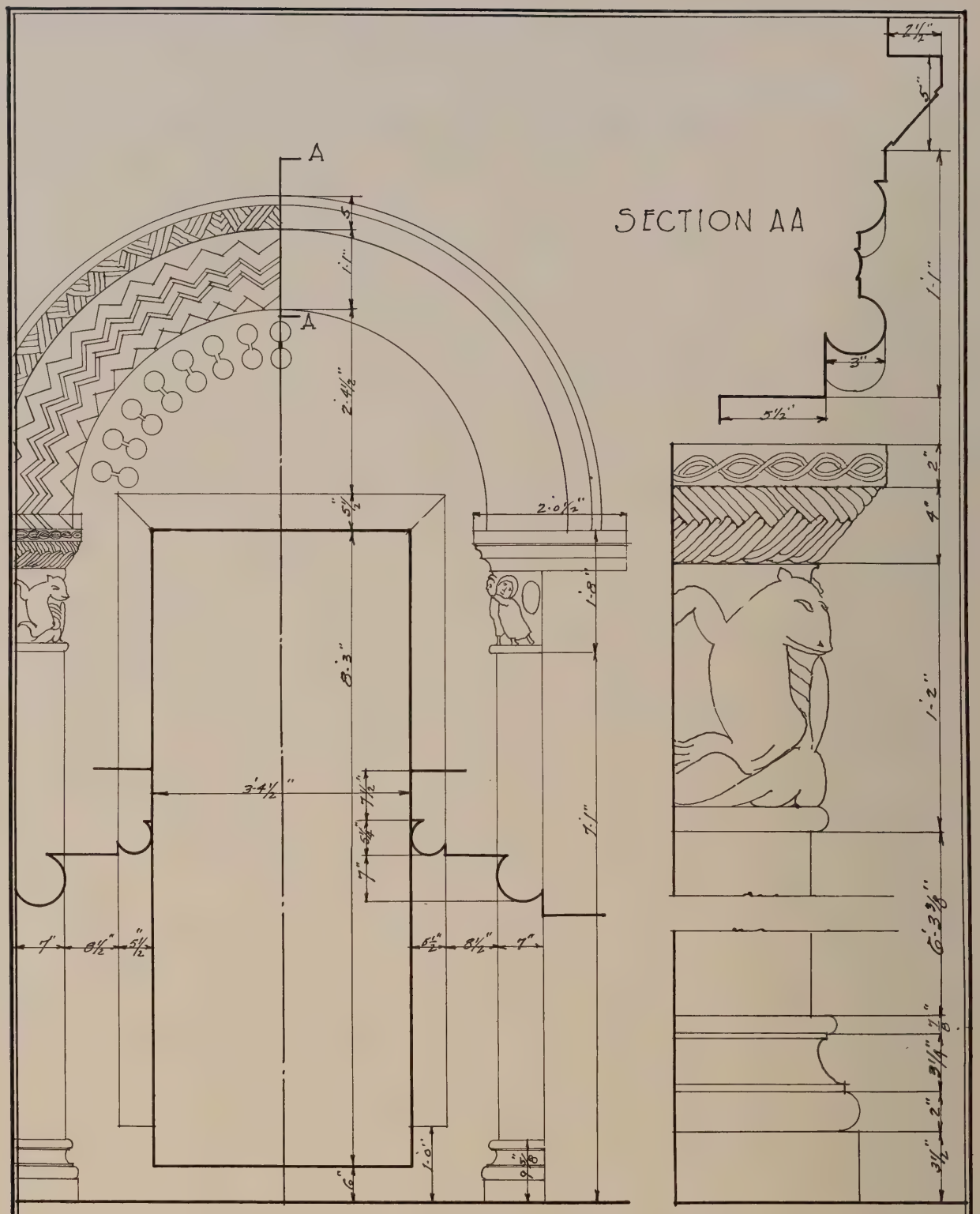
CATHEDRAL ◇ LE MANS

LE MANS, CATHEDRAL.



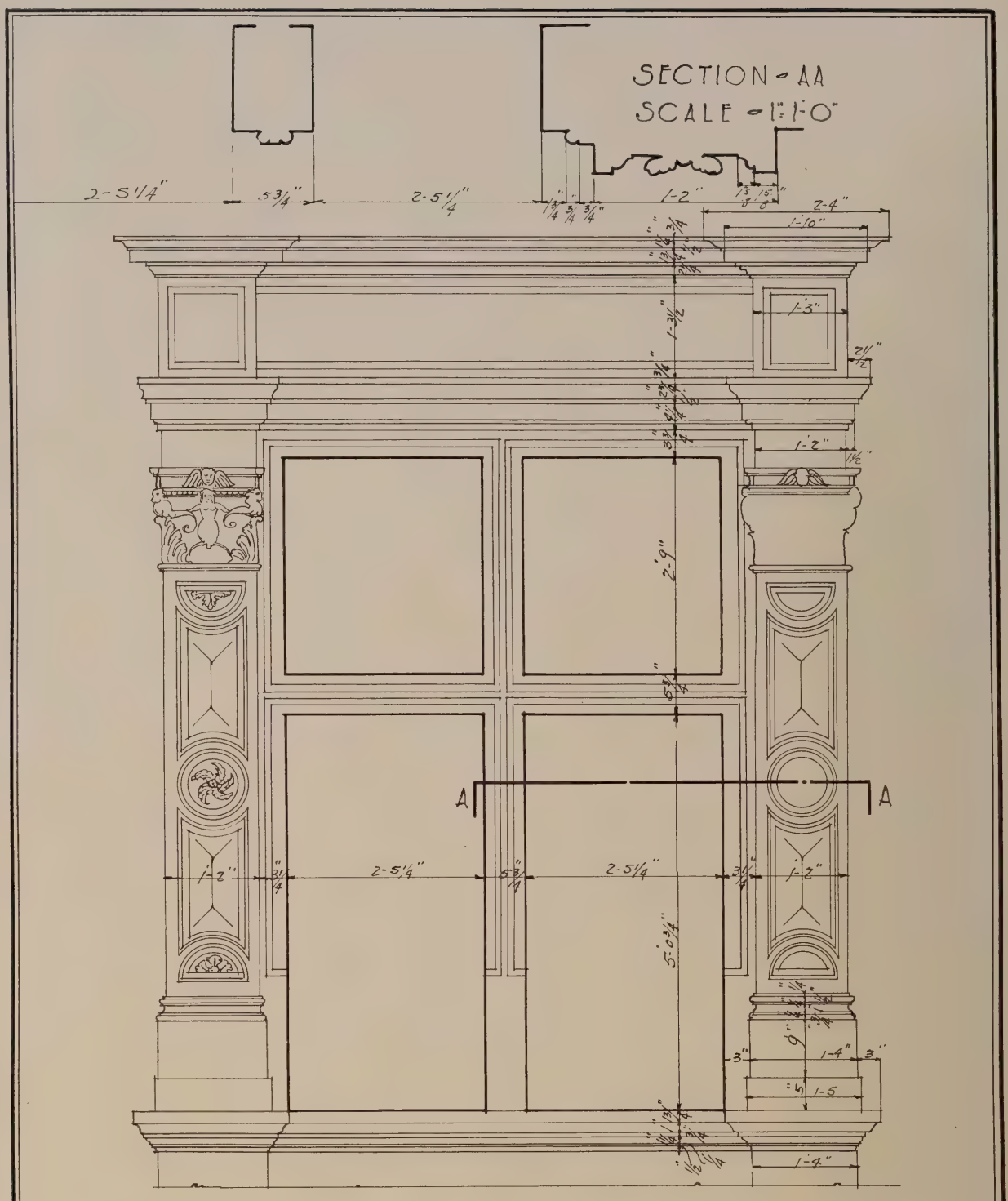
CATHEDRAL ▽ LE MANS

LE MANS, CATHEDRAL.



ST. JULIAN ▿ LE MANS

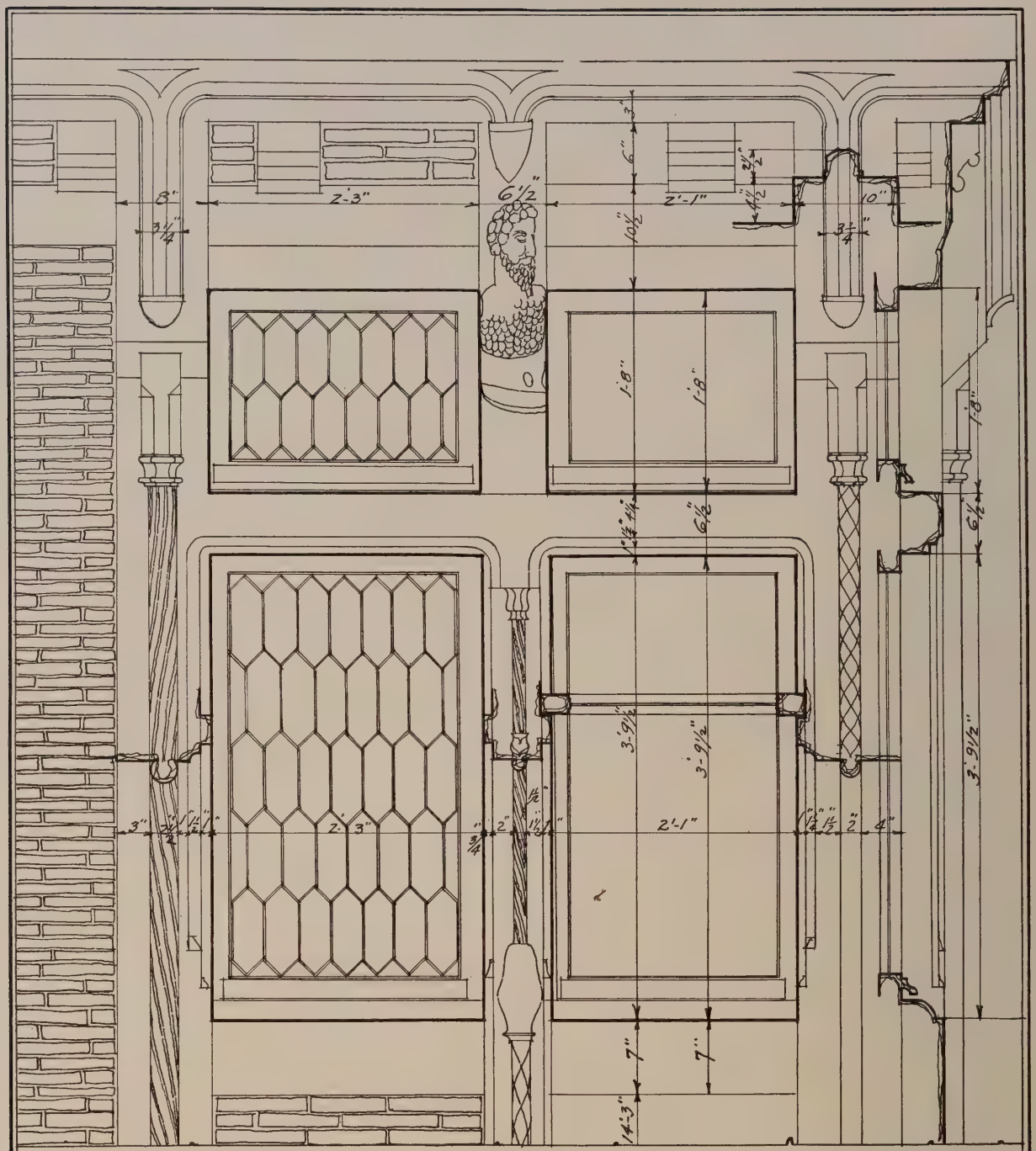
LE MANS, ST. JULIAN.



SCALE 1/2" = 1'-0"

HOTEL DU GRABATOIRE - LE MANS

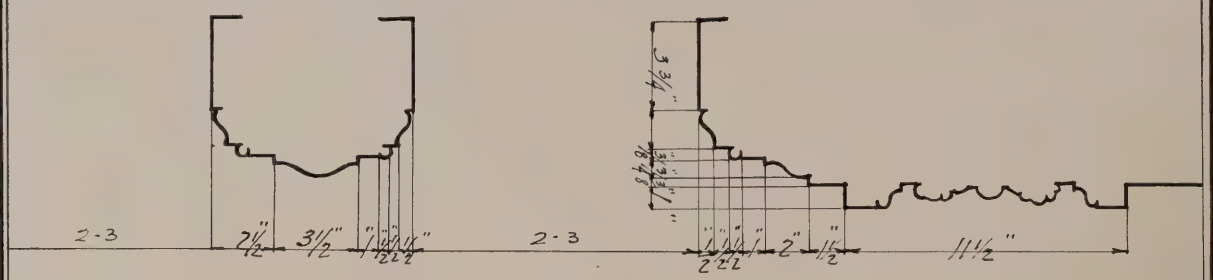
LE MANS, HOTEL DU GRAVATOIRE.



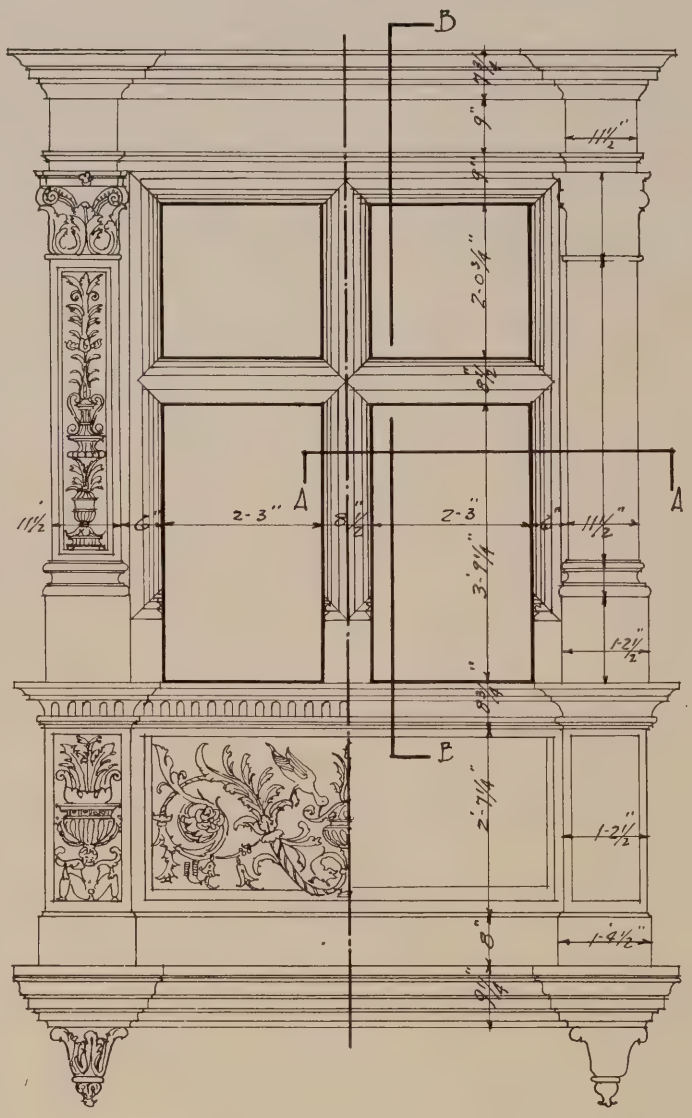
SCALE 3/4" = 1'-0" SECTION

HOUSE IN GRANDE RUE - LE MANS

LE MANS, HOUSE IN GRANDE RUE.



SECTION - AA

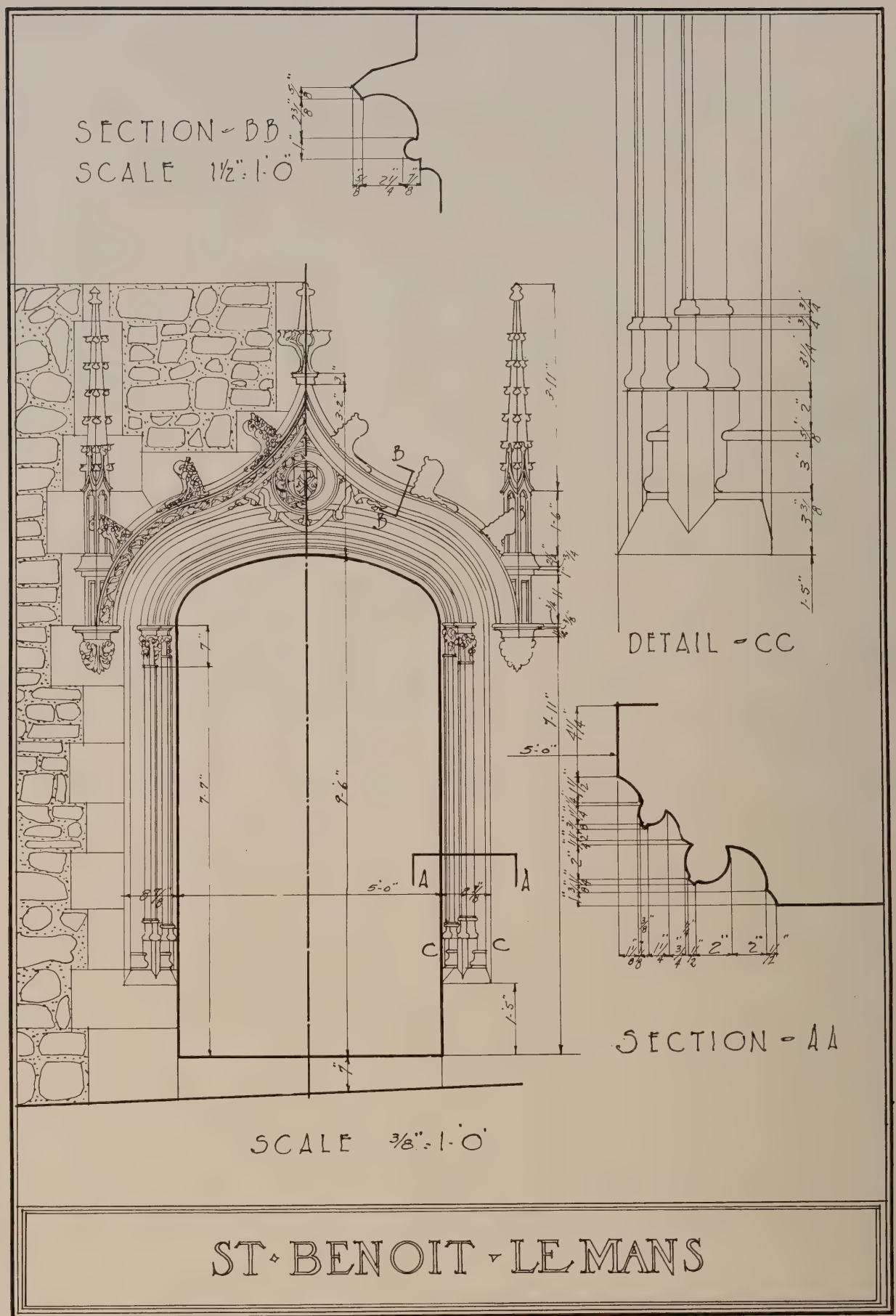


SCALE 3/8" : 1-0"

SECTION - BB
SCALE 1½" : 1'-0"

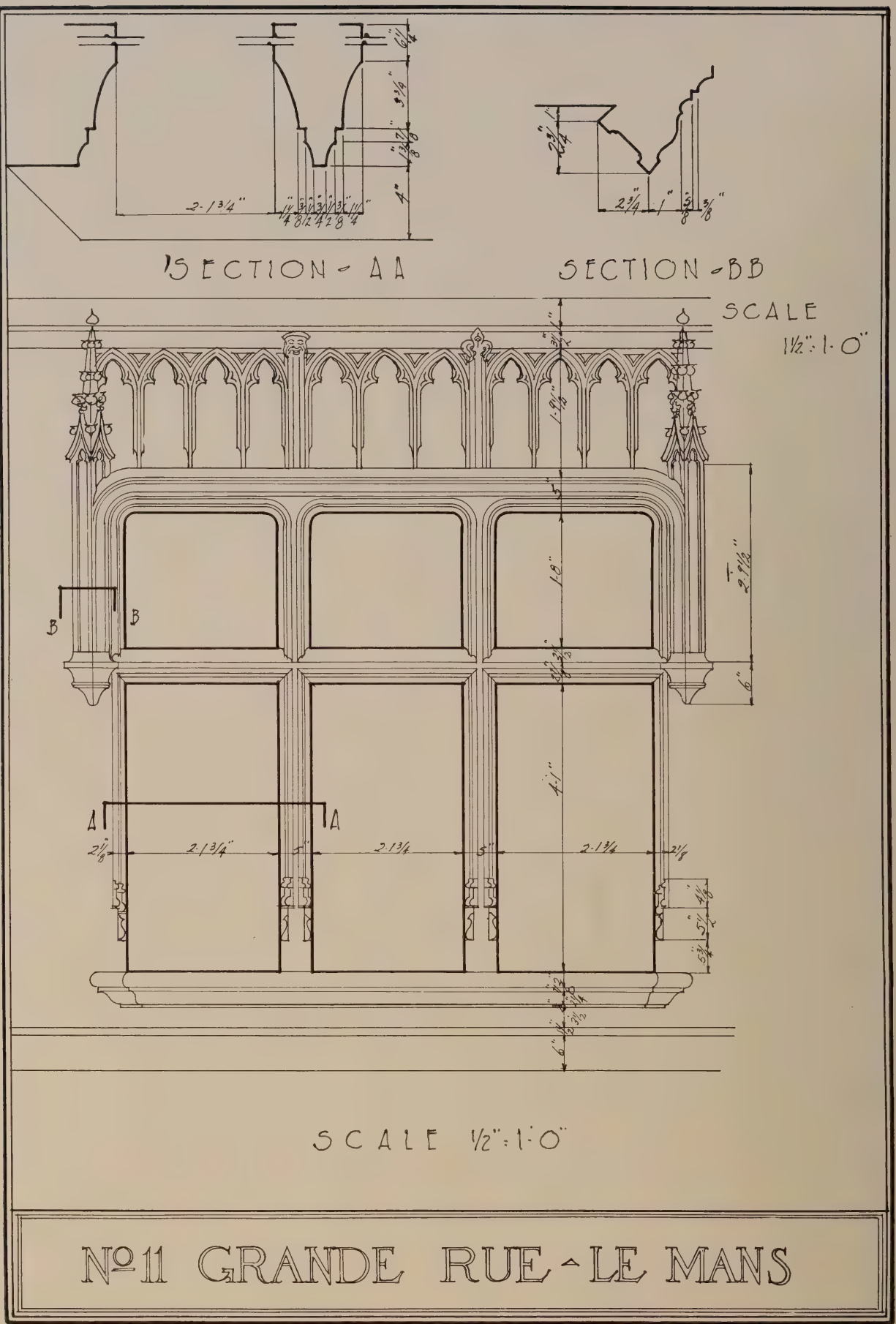
HOUSE PL·ST·MICHEL - LE MANS

LE MANS, HOUSE PLACE ST. MICHEL.



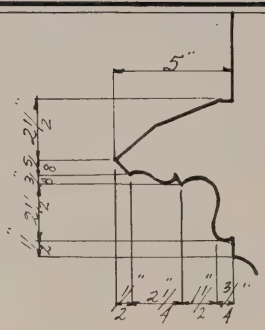
ST-BENOIT-LE-MANS

LE MANS, ST. BENOIT.

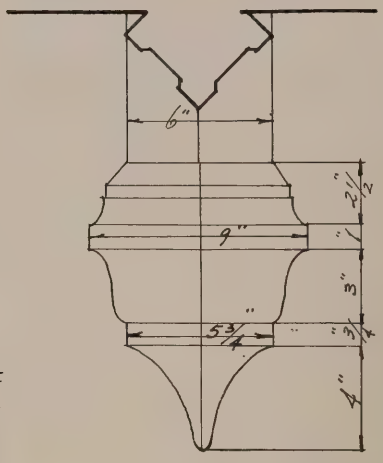


Nº 11 GRANDE RUE - LE MANS

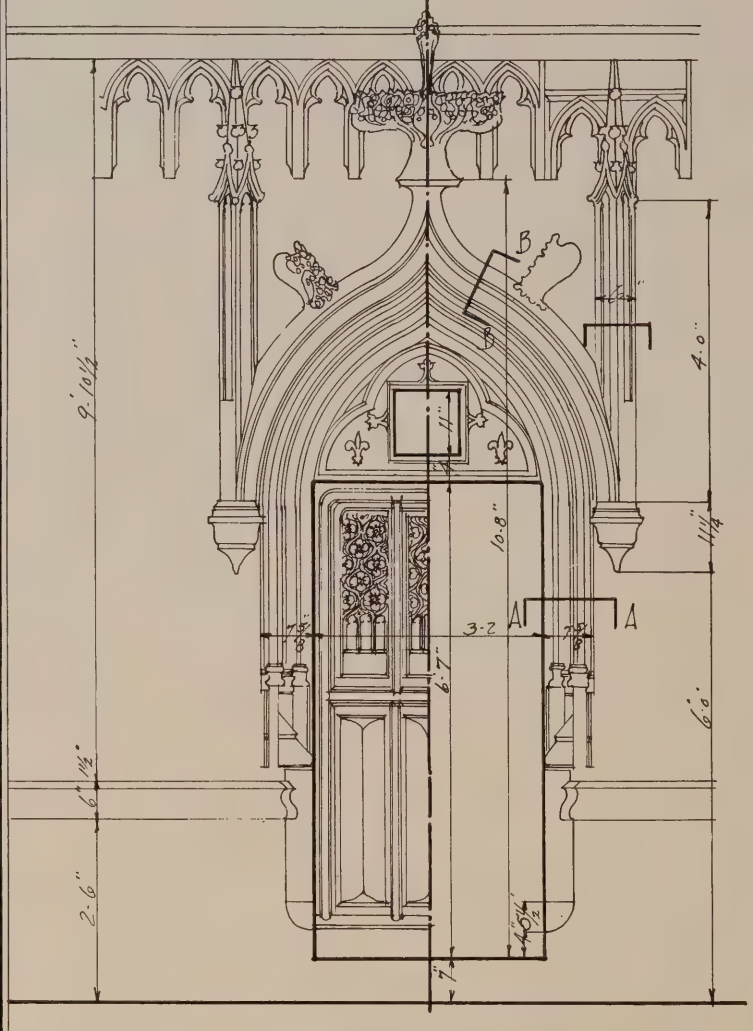
LE MANS, NO. 11 GRANDE RUE.



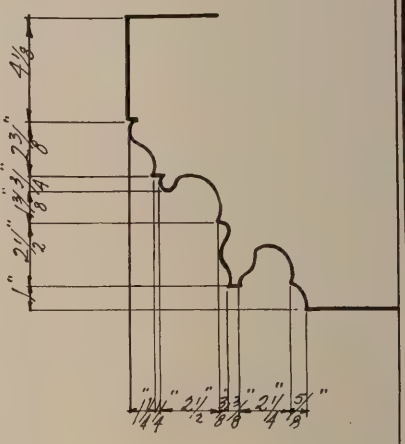
SECTION - BB



SECTION - CC
SCALE 1½" : 1·0"



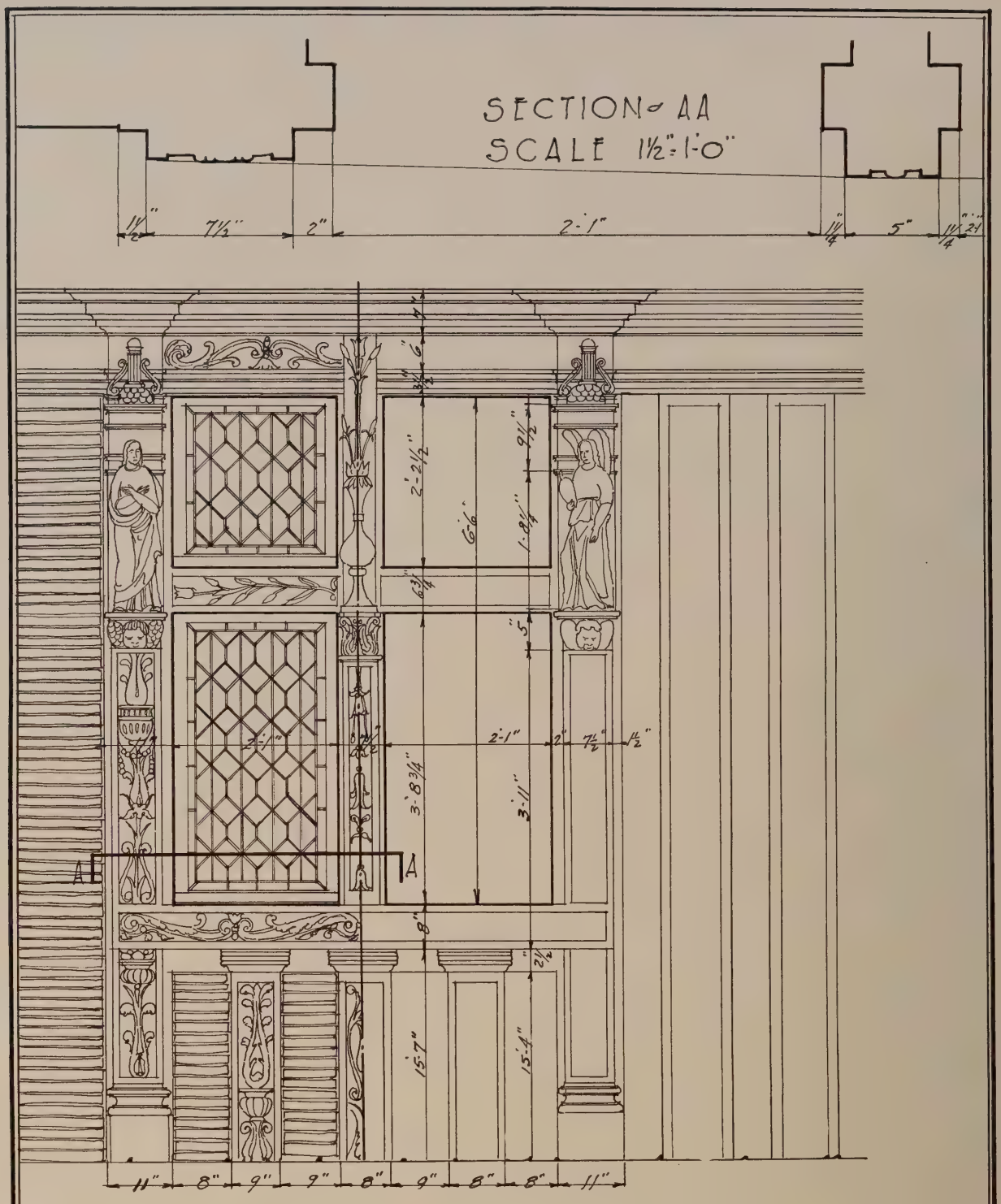
SCALE 3/8" 1·0



SECTION - AA

Nº11 GRANDE RUE - LE MANS

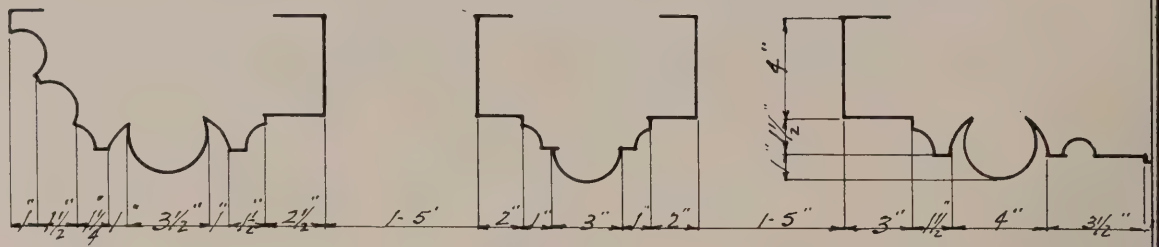
LE MANS. NO. 11 GRANDE RUE.



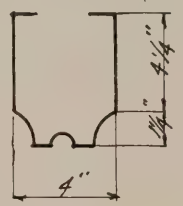
SCALE ½"=1'-0"

Nº 11 GRANDE RUE - LE MANS

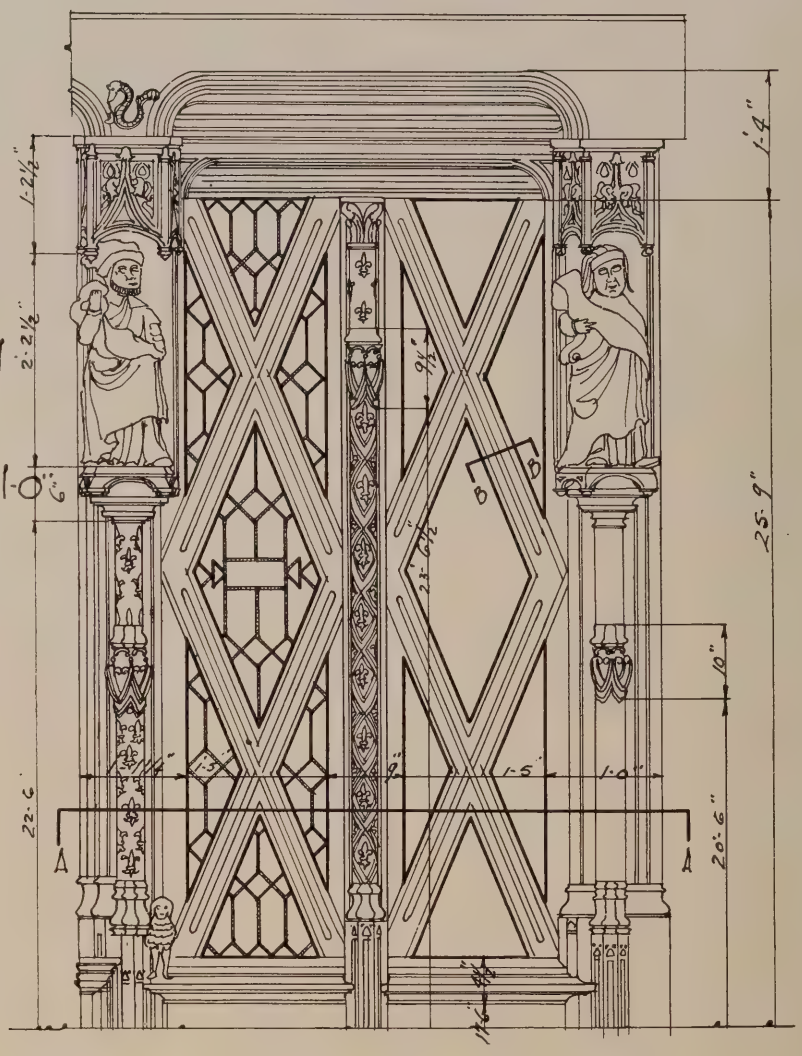
LE MANS. NO. 11 GRANDE RUE.



SECTION - AA



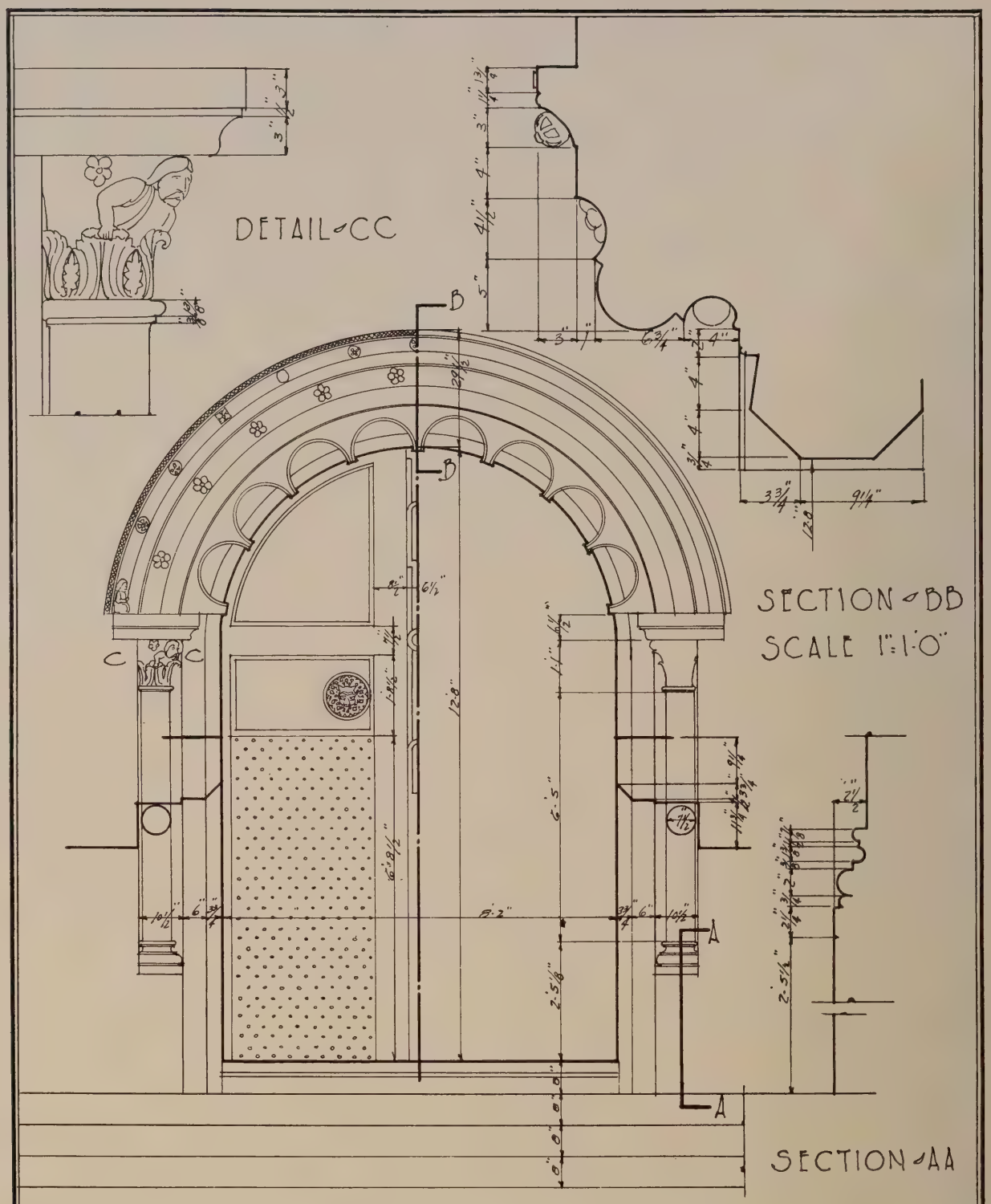
SECTION
BB
SCALE 1½"=1-0"



SCALE ½" = 1-0"

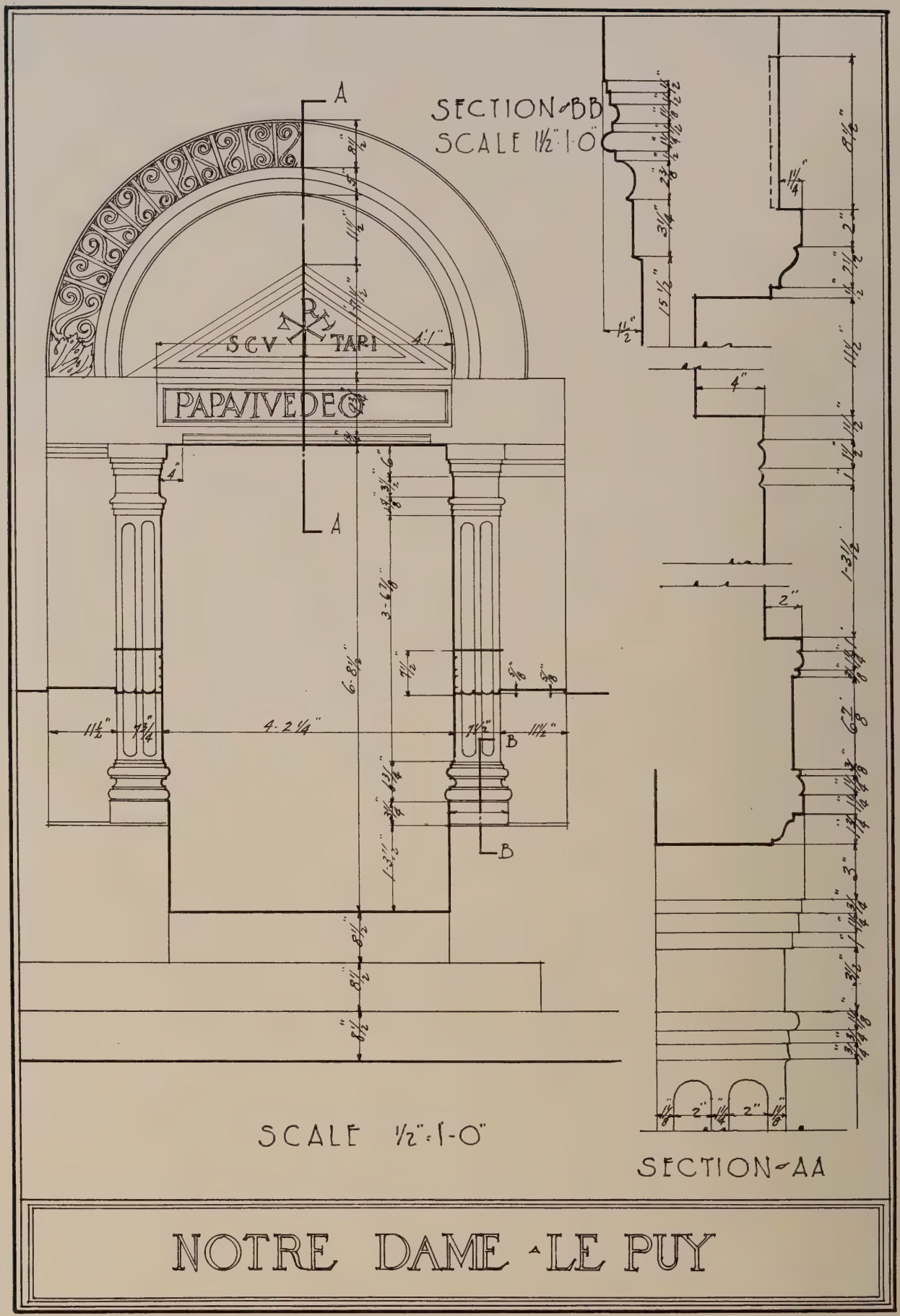
NO. 11 GRANDE RUE - LE MANS

LE MANS, NO. 11 GRANDE RUE.



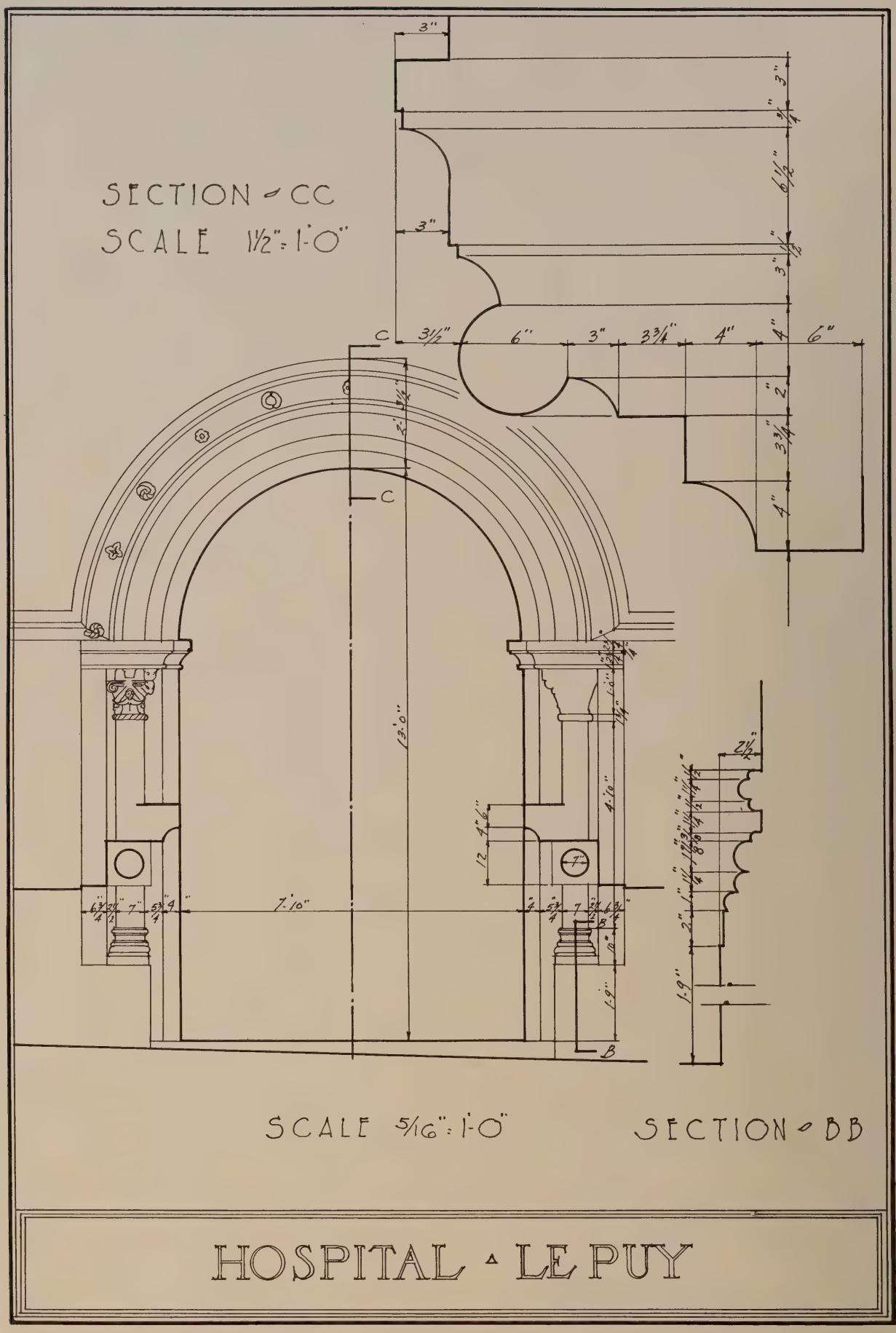
CATHEDRAL · LE PUY

LE PUY, CATHEDRAL.



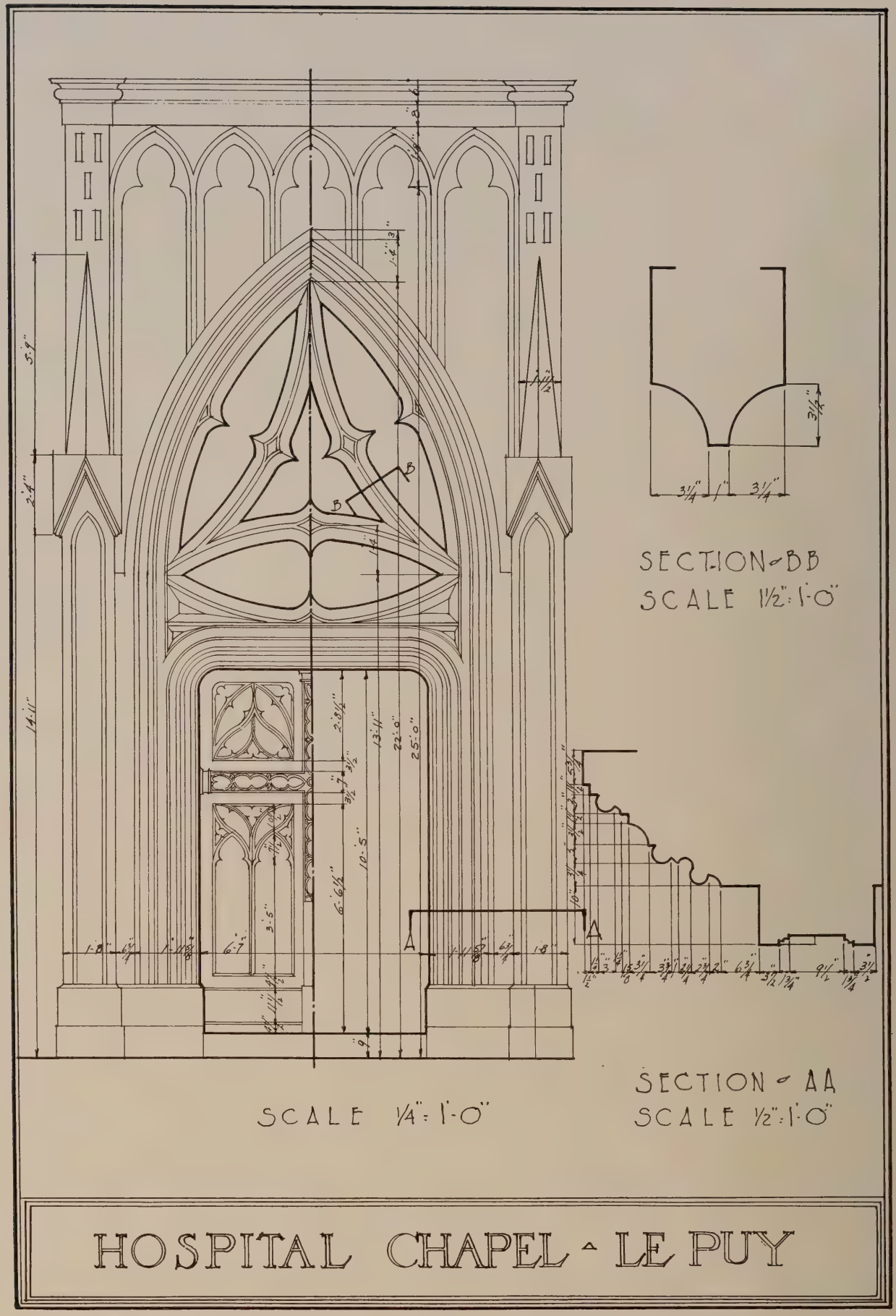
NOTRE DAME - LE PUY

LE PUY, NOTRE DAME.



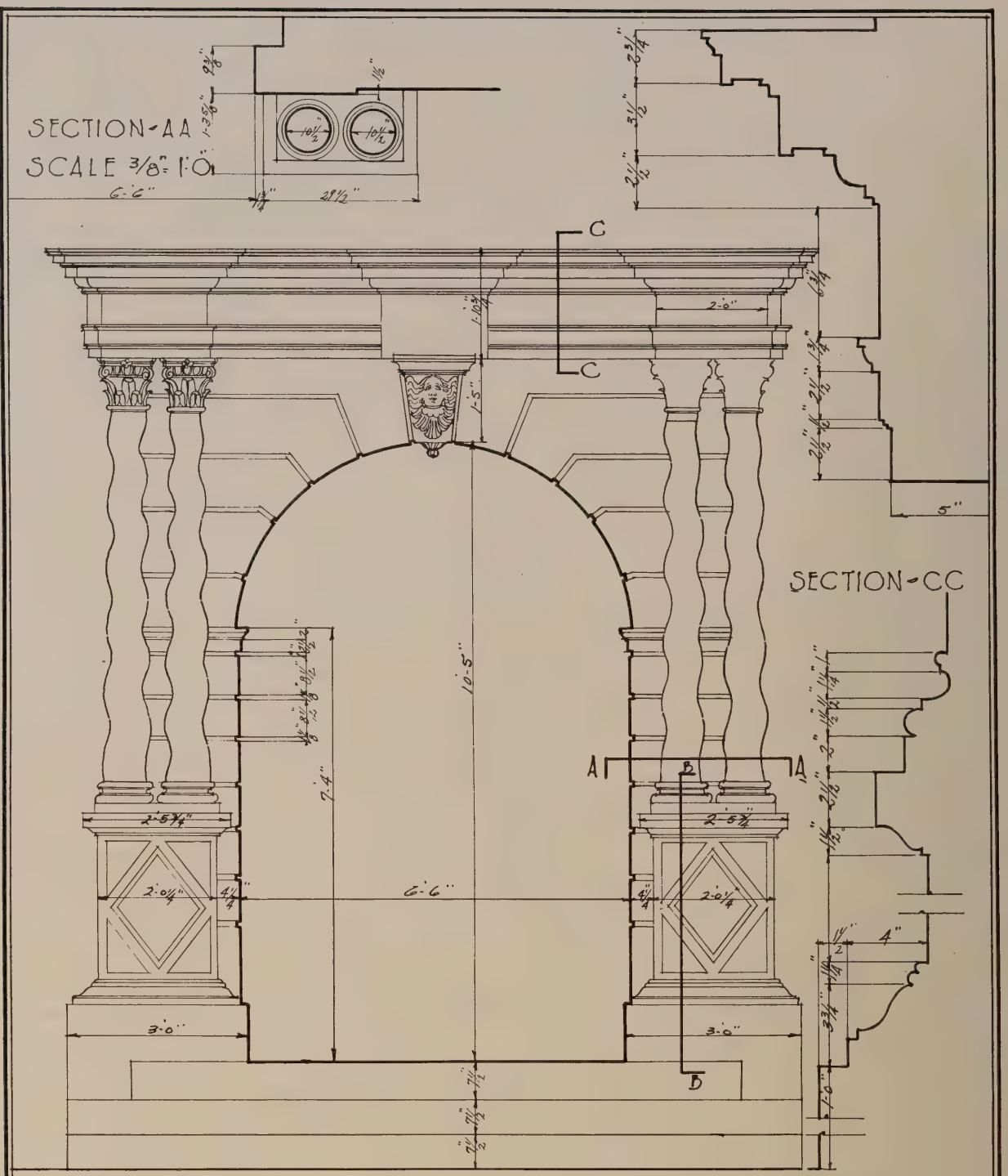
HOSPITAL - LE PUY

LE PUY, HOSPITAL.



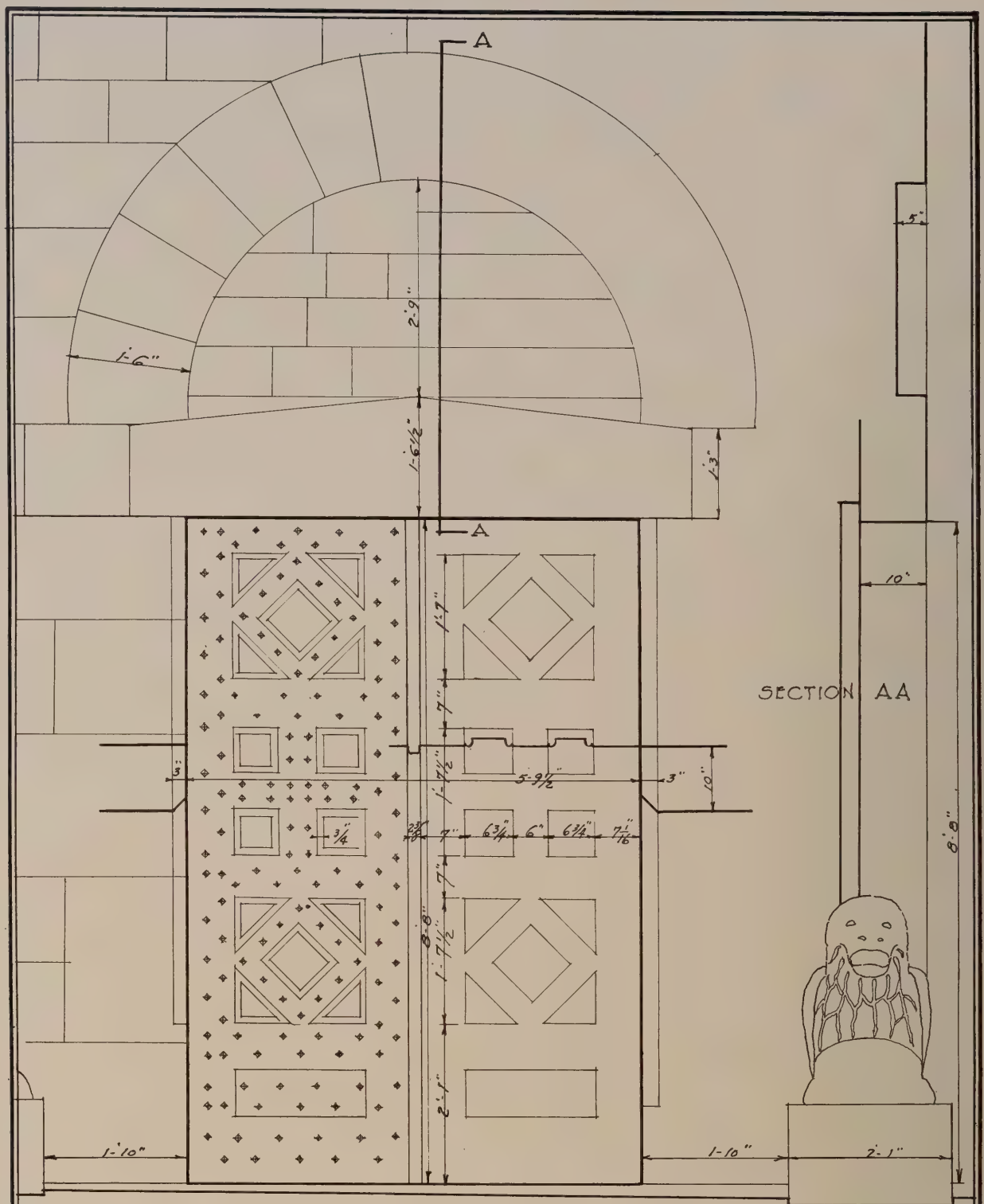
HOSPITAL CHAPEL - LE PUY

LE PUY, HOSPITAL CHAPEL.



MUSEUM - LE PUY

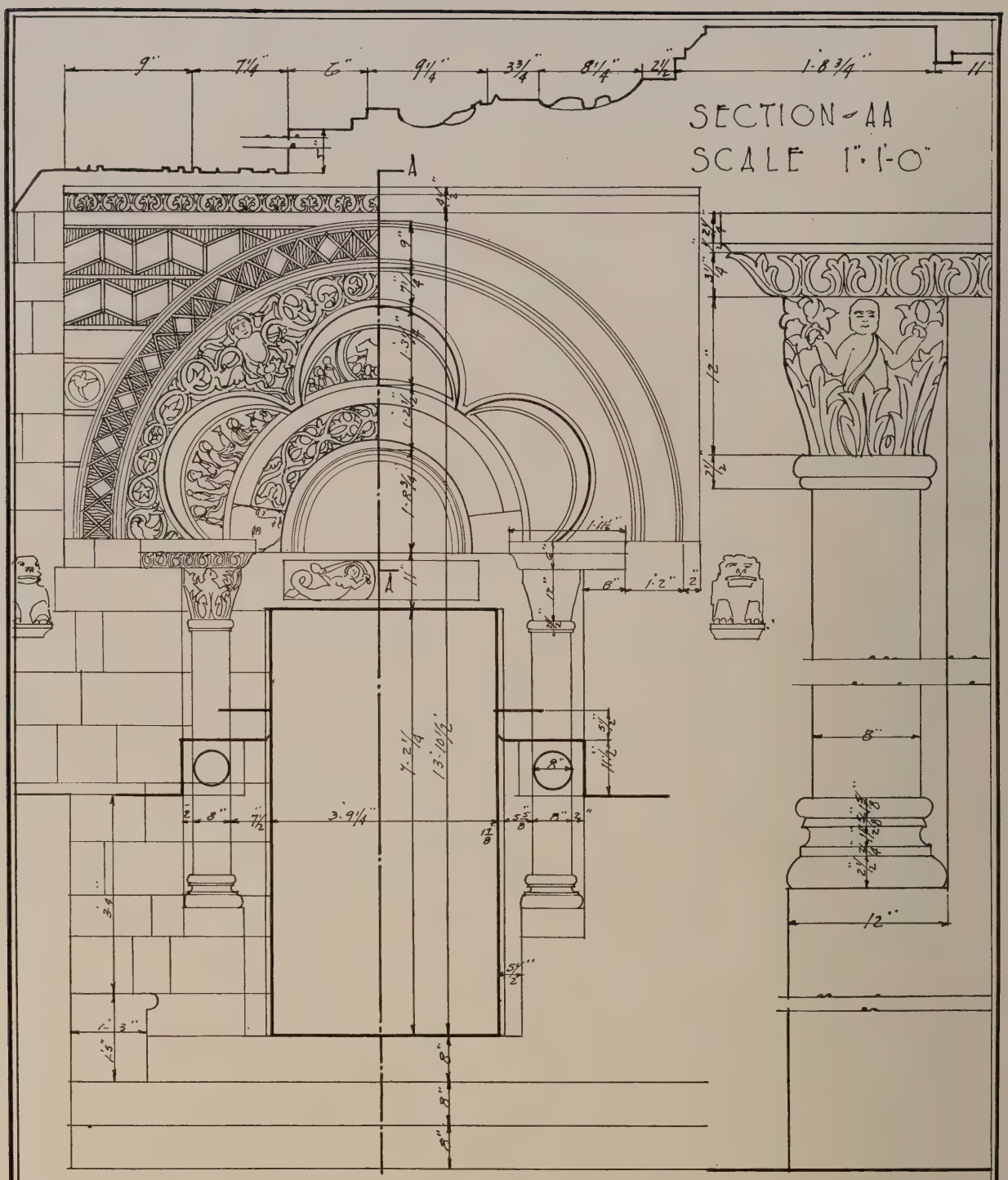
LE PUY, MUSEUM.



SCALE 1/2" = 1'-0"

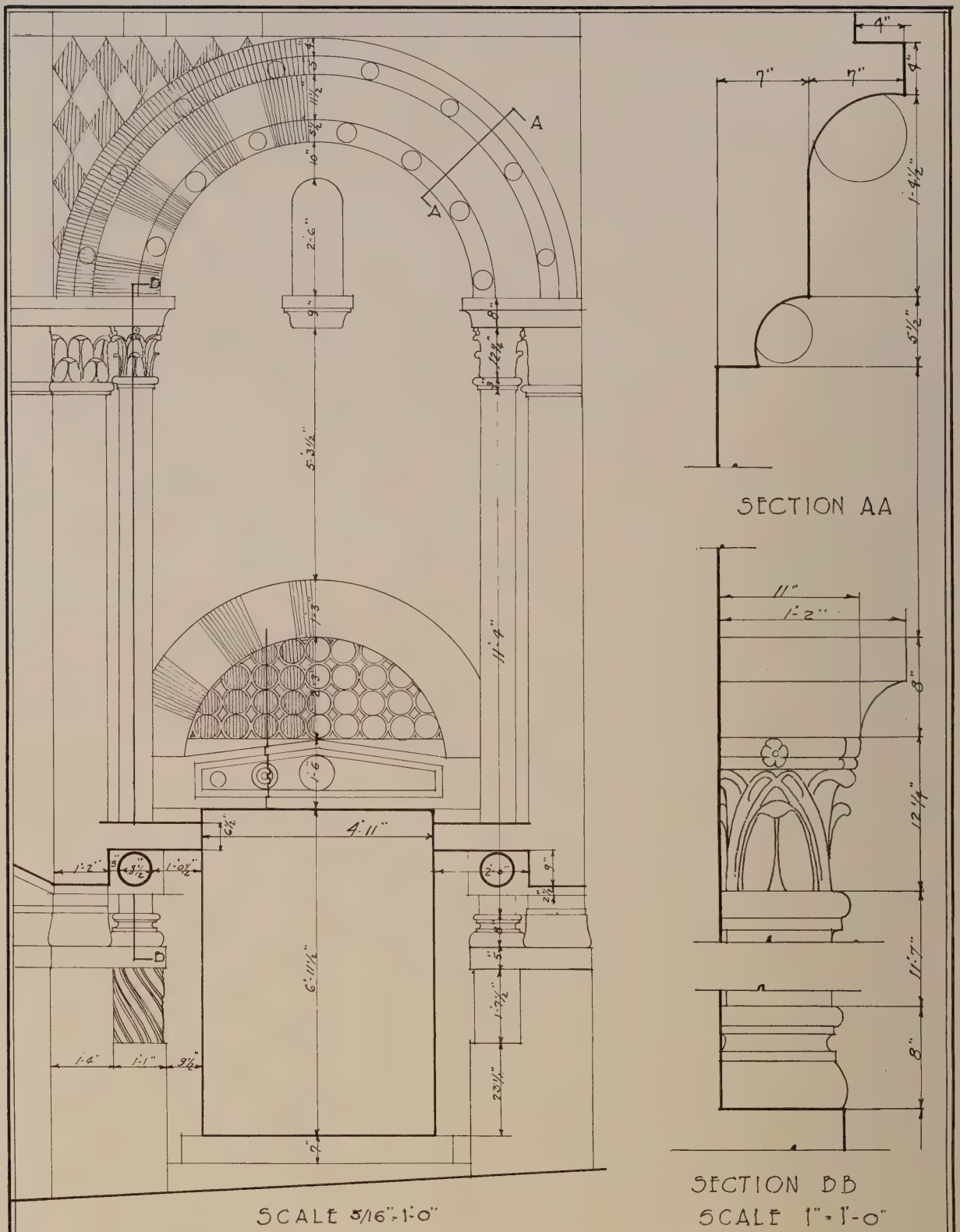
PAROCHIAL SCHOOL - LE PUY

LE PUY, PAROCHIAL SCHOOL.



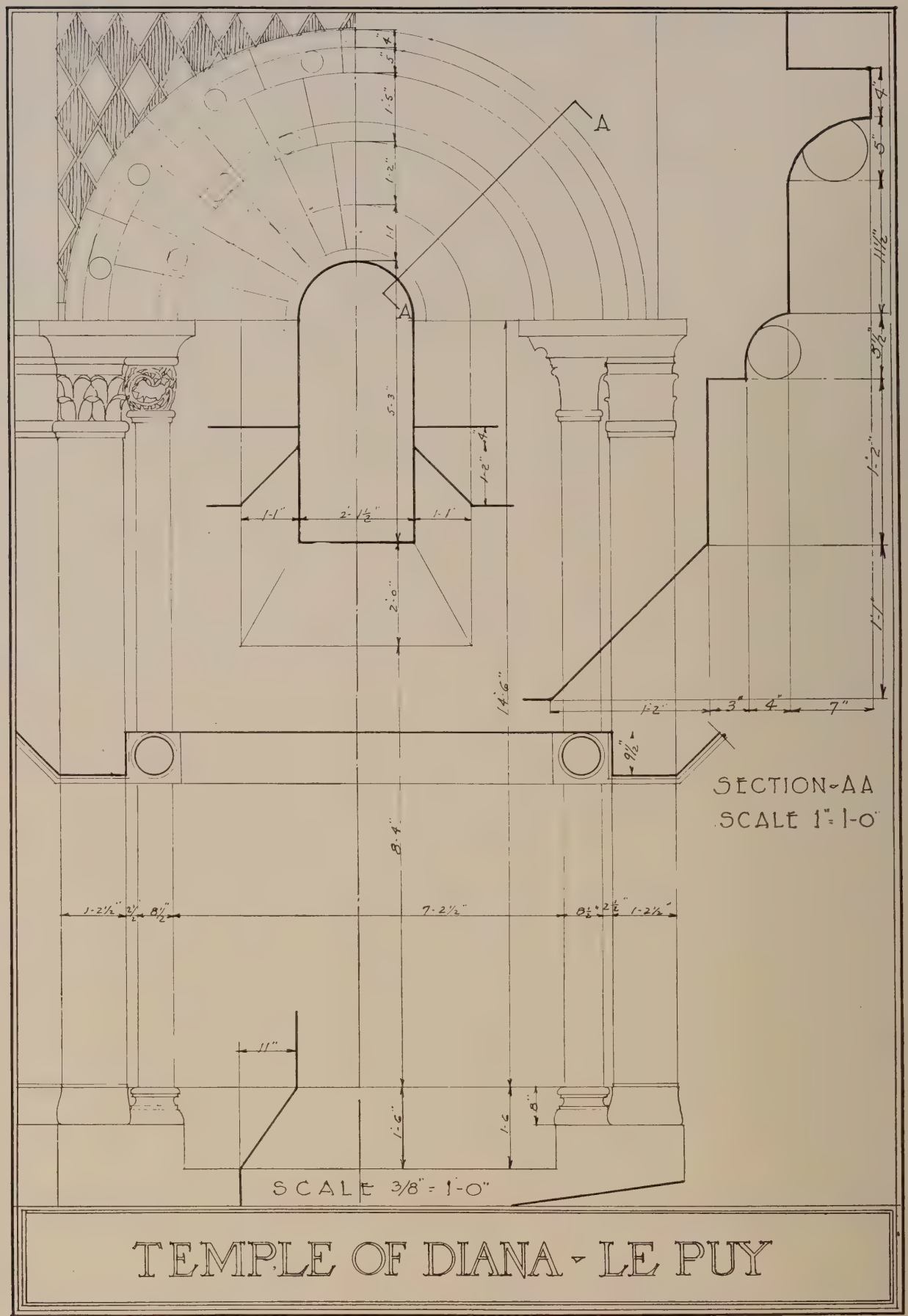
ST. MICHEL ~ LE PUY

LE PUY, ST. MICHEL.



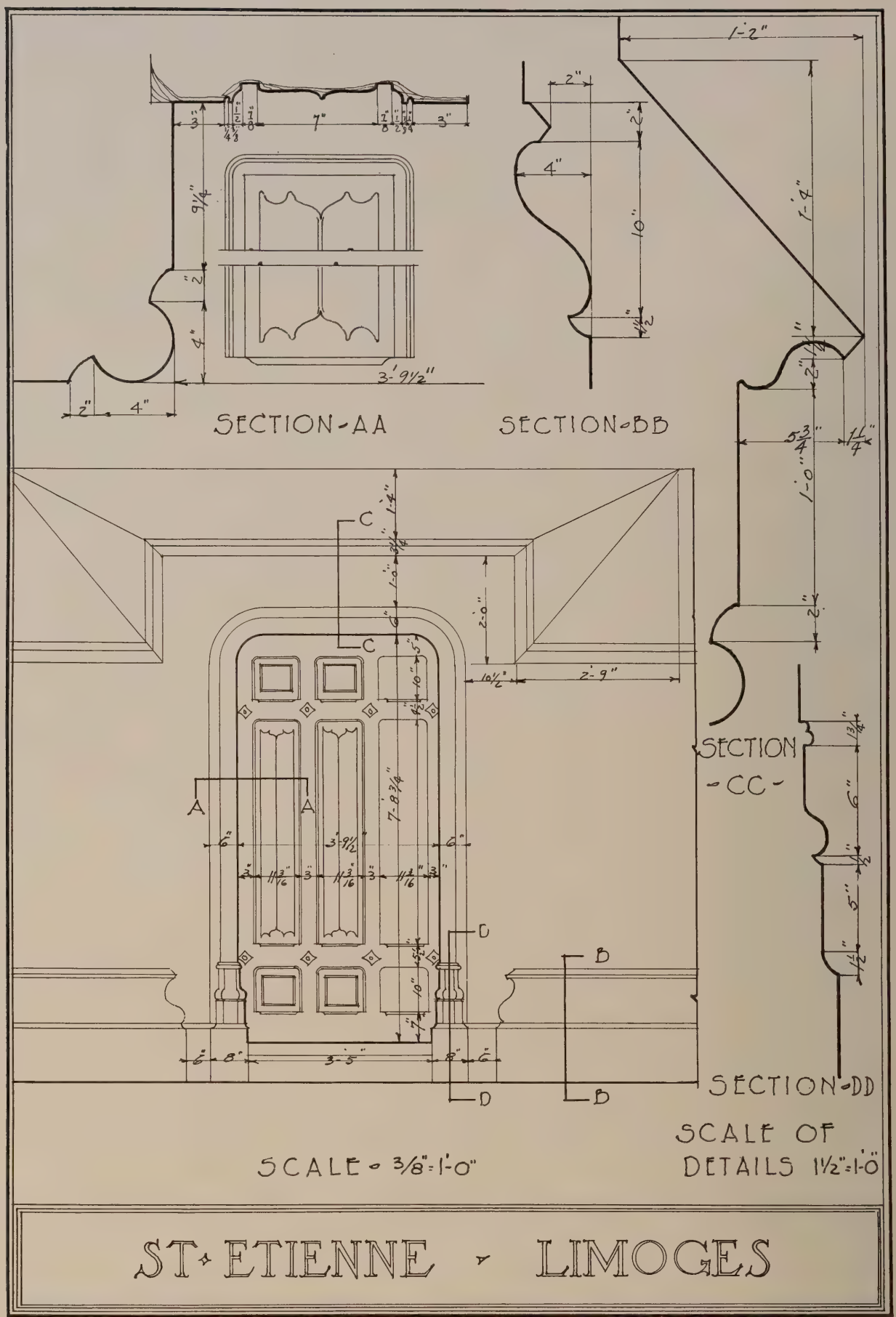
TEMPLE OF DIANA ~ LE PUY

LE PUY, TEMPLE OF DIANA.

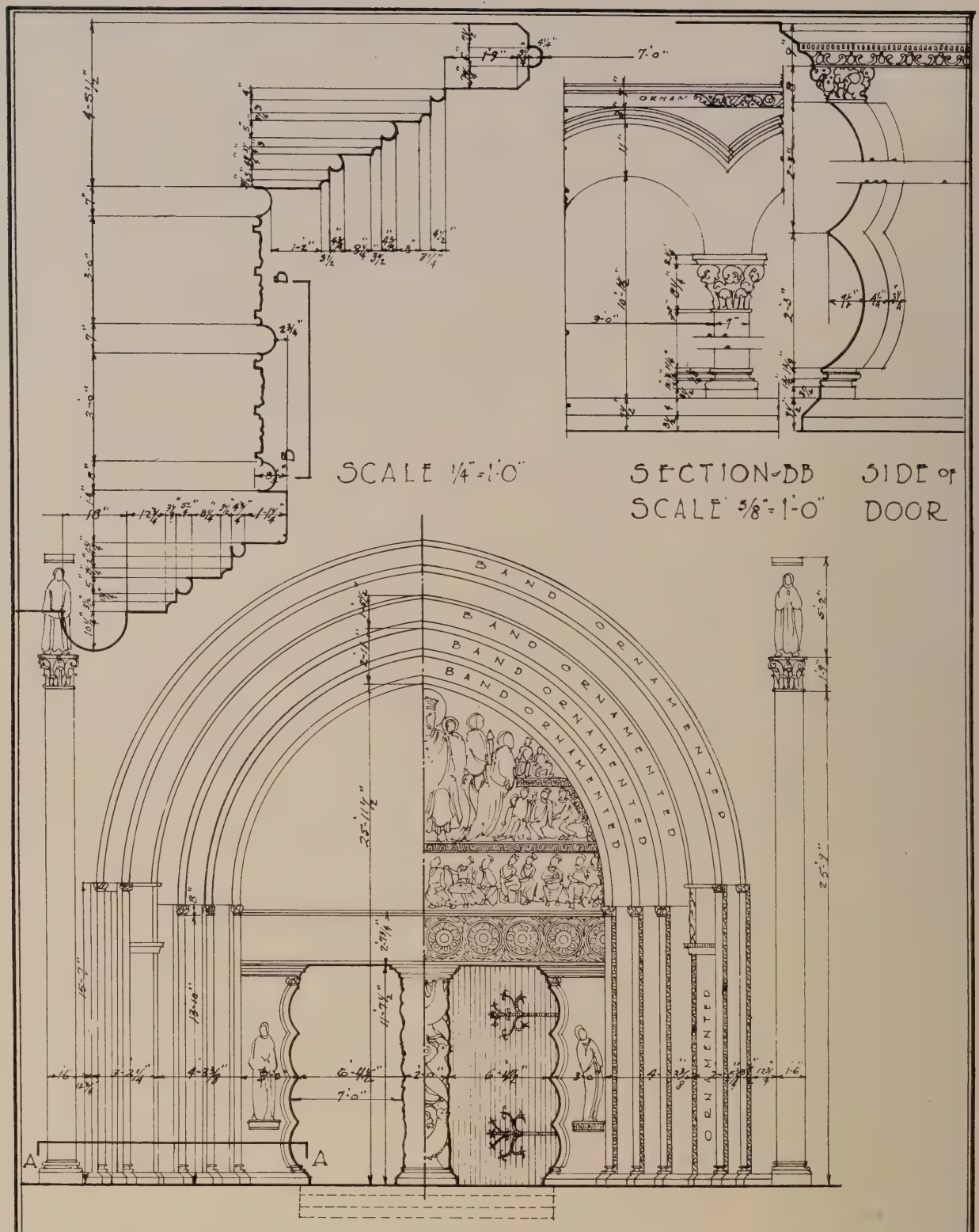


TEMPLE OF DIANA - LE PUY

LE PUY, TEMPLE OF DIANA.

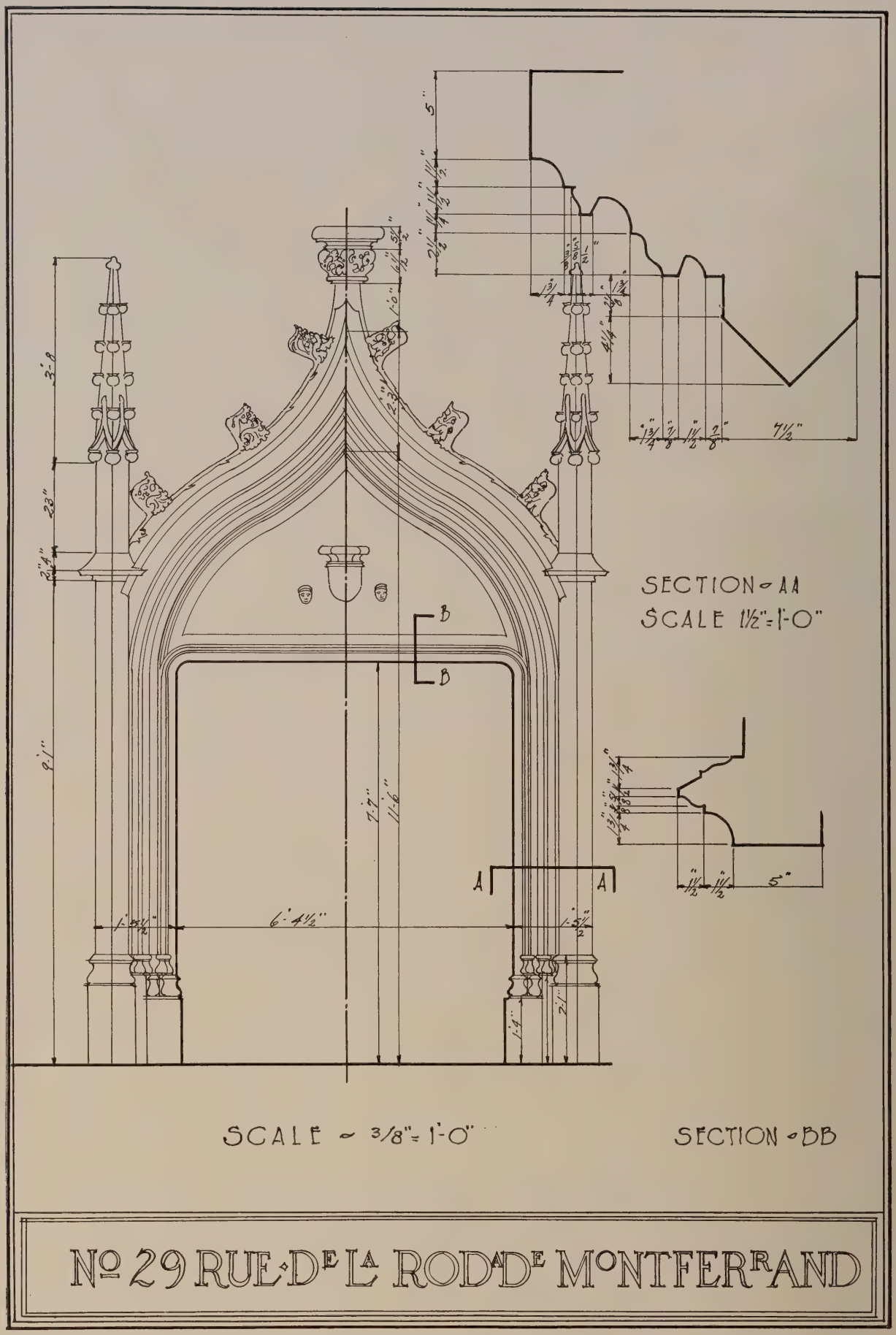

SECTION - AA
SECTION - BB
SECTION - CC
SECTION - DD
SCALE - 3/8" = 1'-0"
SCALE OF DETAILS 1½" = 1'-0"
ST. ETIENNE - LIMOGES

LIMOGES, ST. ETIENNE.

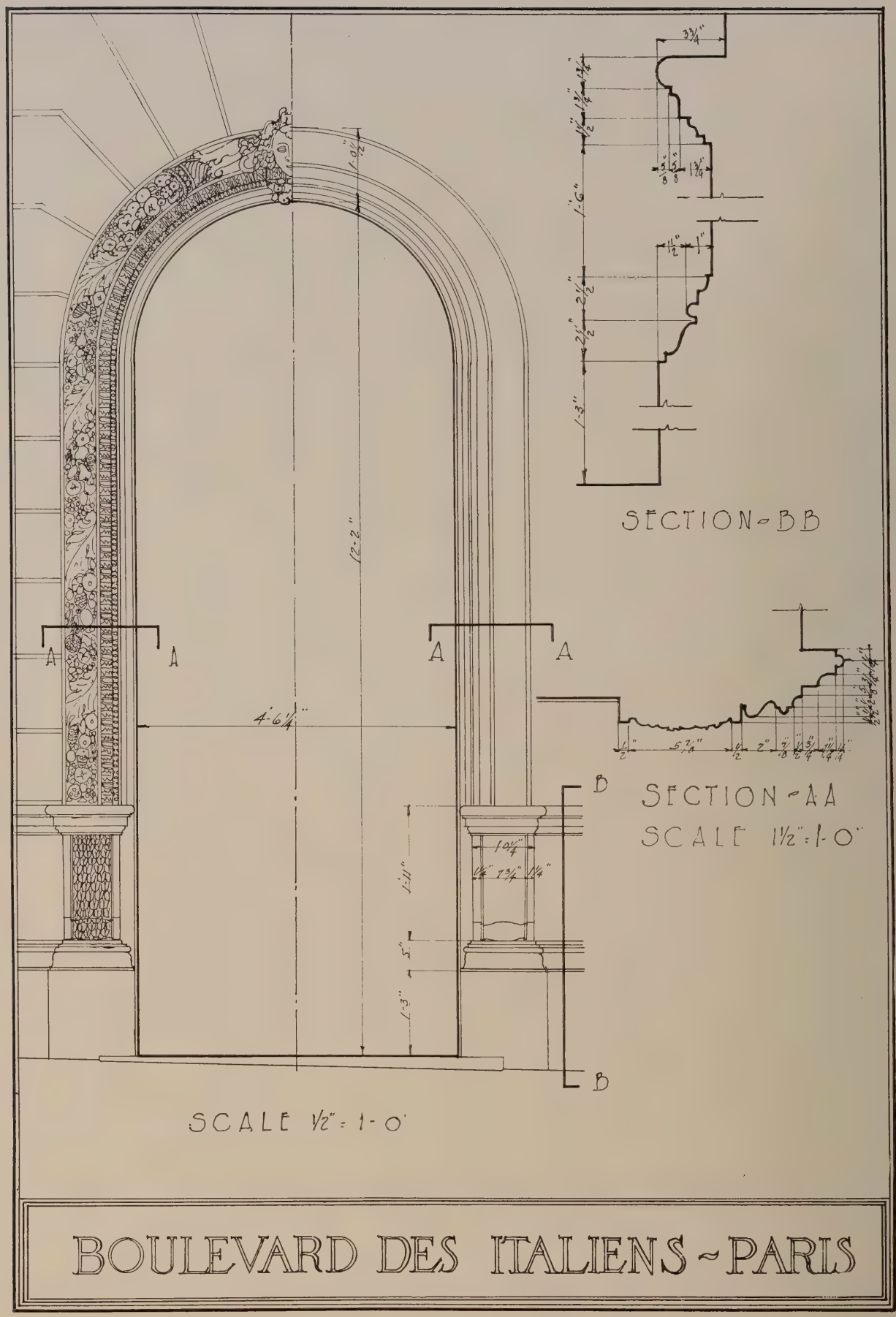


ST^A PIERRE ▽ MOISSAC

MOISSAC, ST. PIERRE.

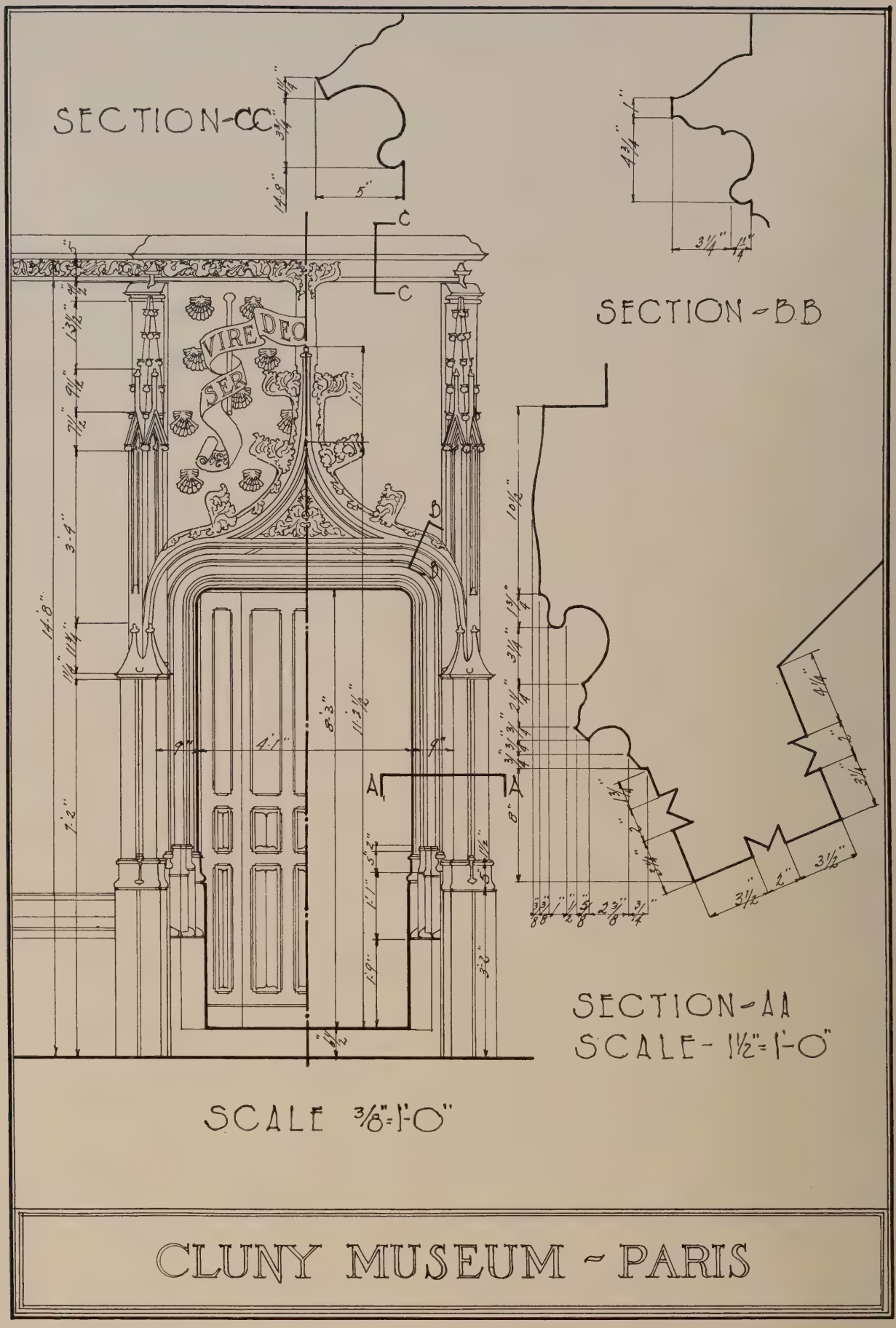

SECTION - AA
SCALE 1½"=1'-0"
SCALE - 3/8"=1'-0"
SECTION - BB
Nº 29 RUE DE LA ROD DE MONTFERRAND

MONTFERRAND, NO. 29 RUE DE LA RODADE.

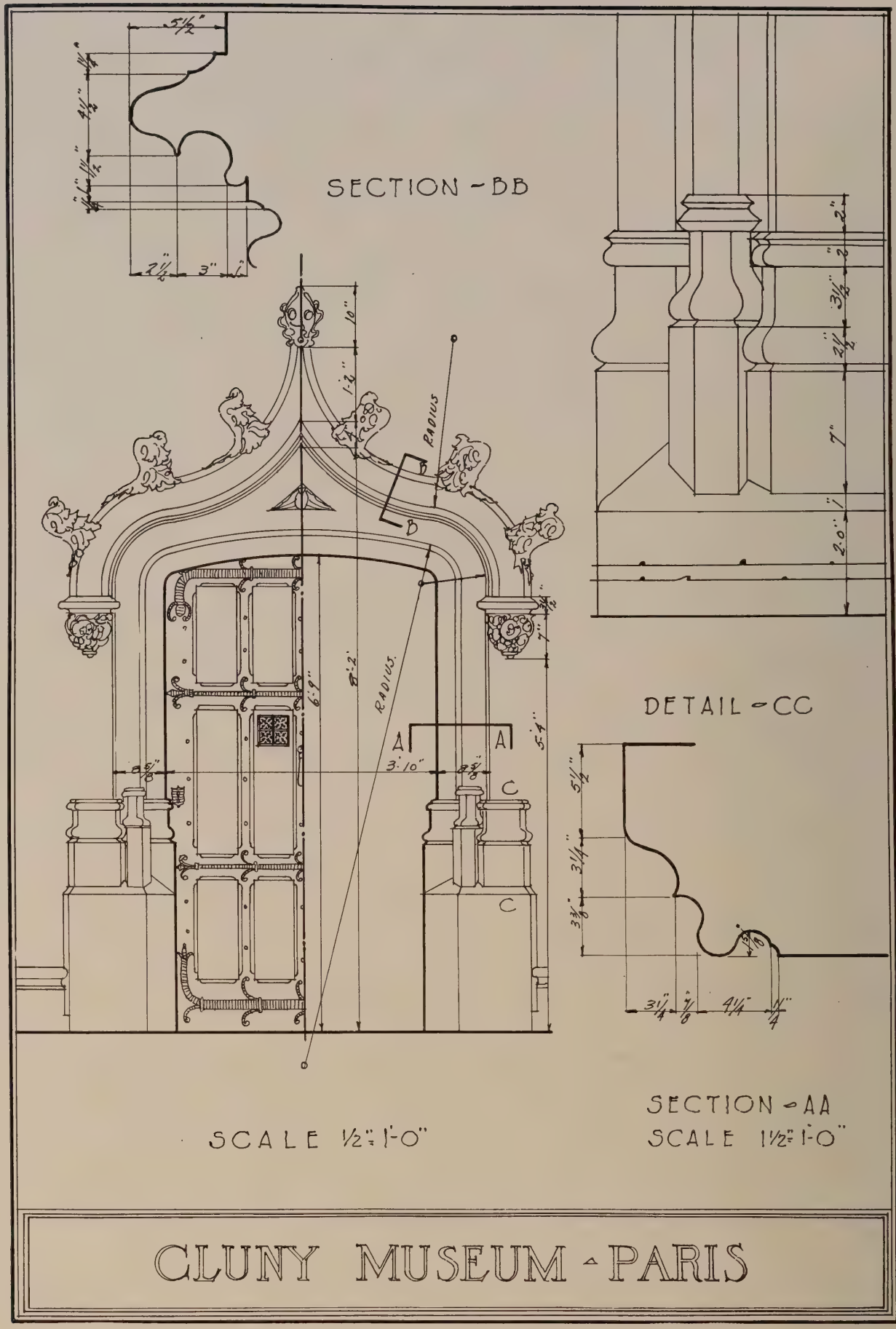


BOULEVARD DES ITALIENS - PARIS

PARIS, BOULEVARD DES ITALIENS.

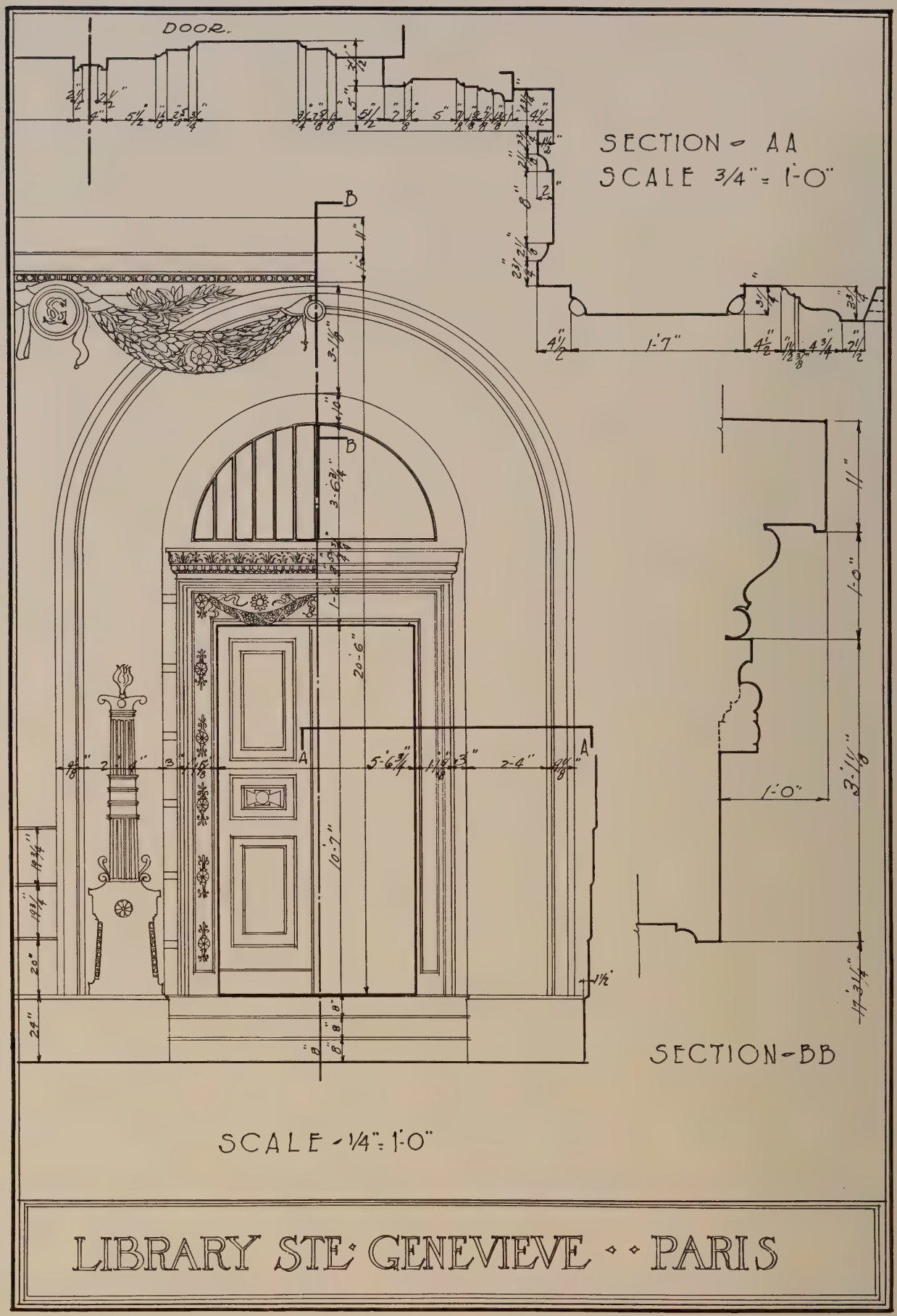

SECTION-CC
SECTION-BB
SECTION-AA
SCALE-1½"=1'-0"
SCALE 3/8"=1'-0"
CLUNY MUSEUM - PARIS

PARIS, CLUNY MUSEUM.

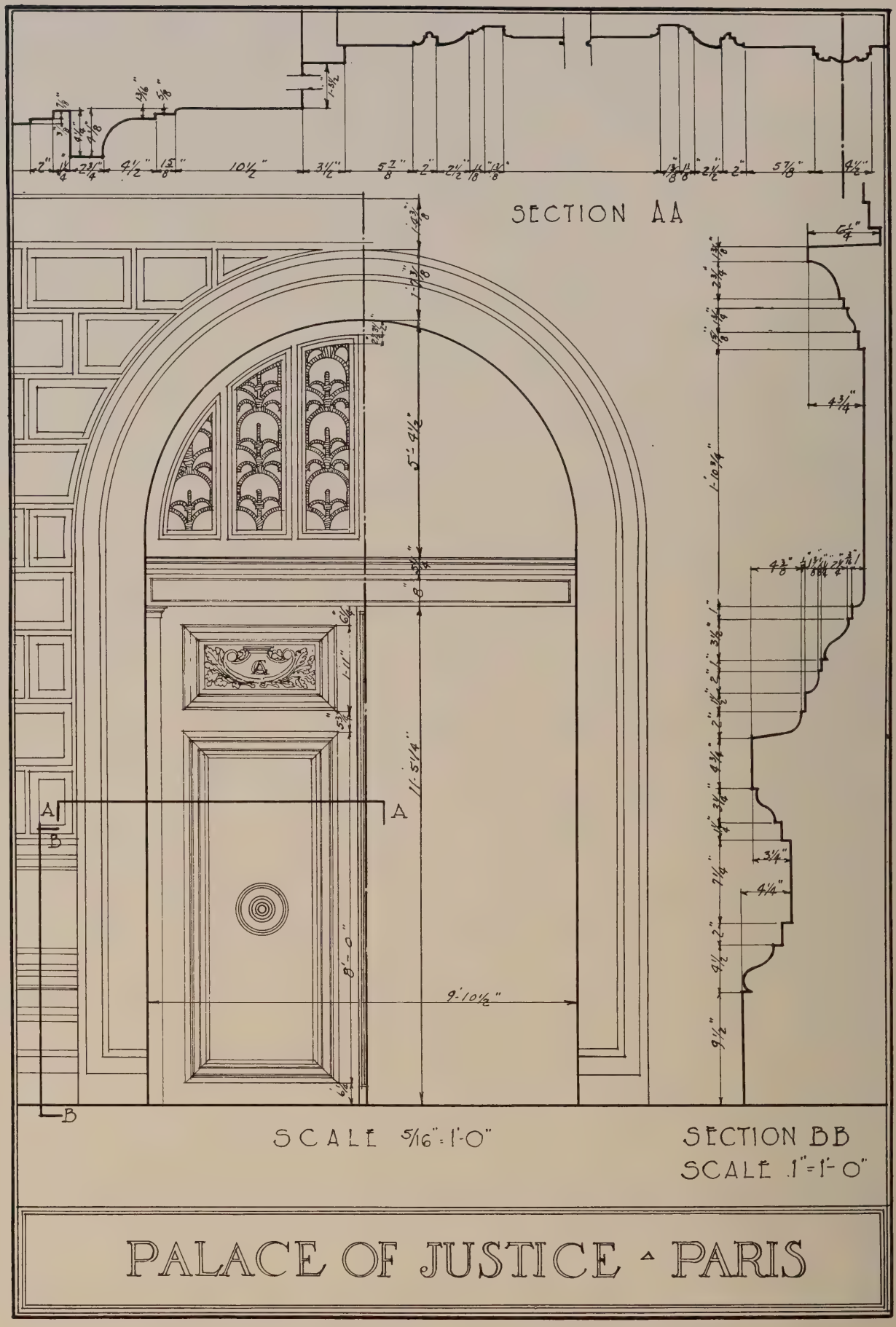


CLUNY MUSEUM - PARIS

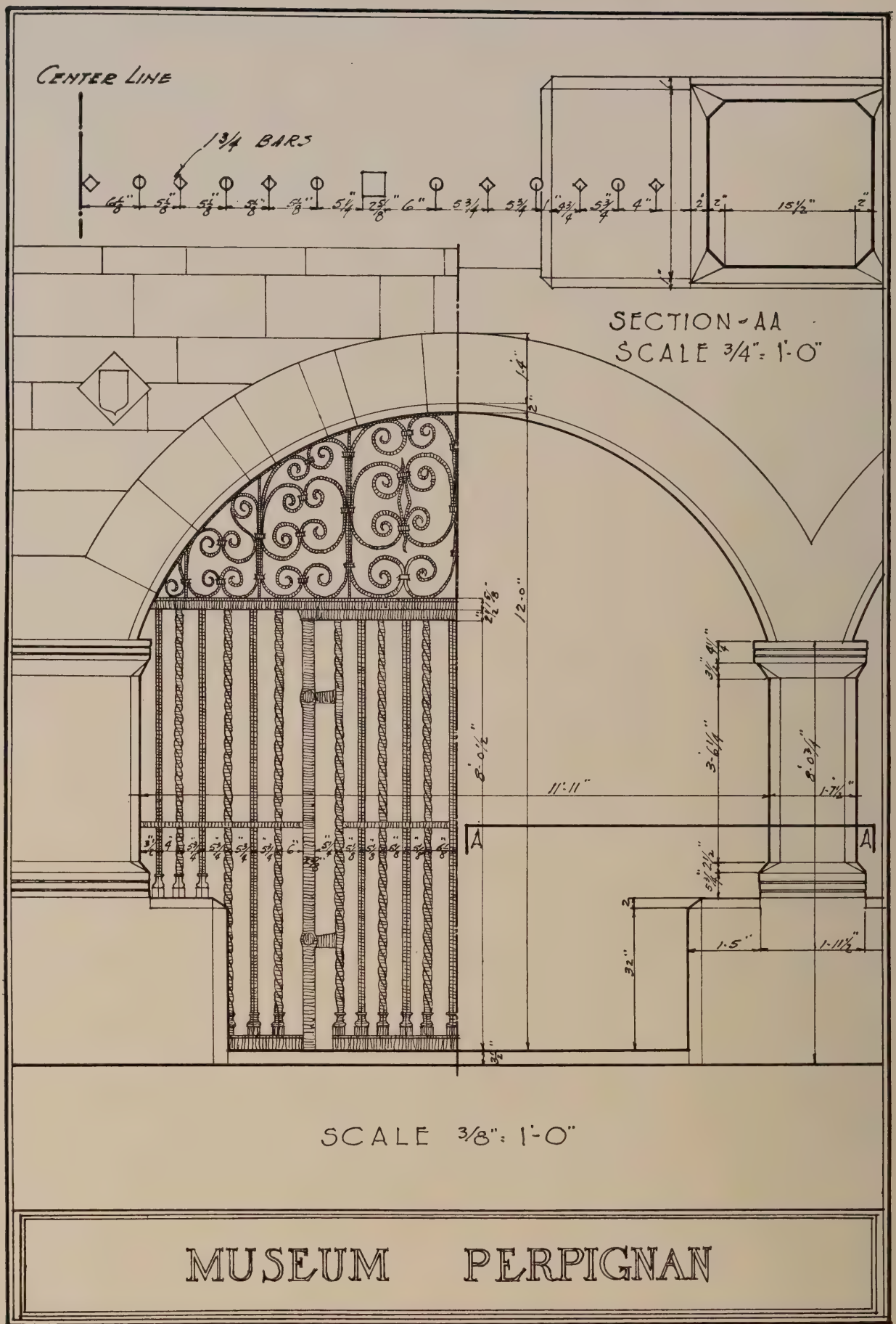
PARIS, CLUNY MUSEUM.

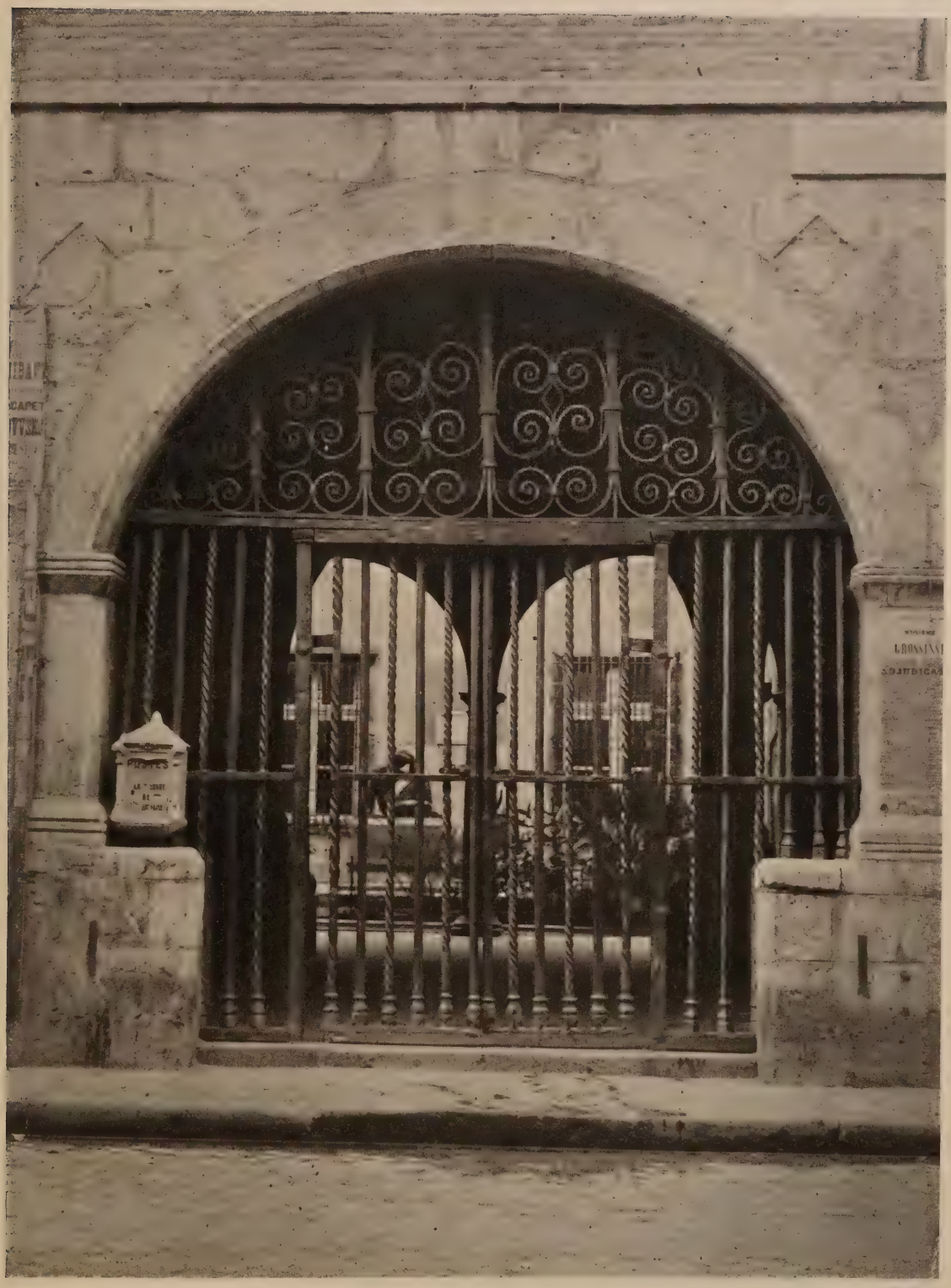

DOOR.
SECTION - AA
SCALE 3/4" = 1'-0"
SECTION - BB
SCALE - 1/4" = 1'-0"
LIBRARY STE. GENEVIEVE • • PARIS

PARIS, LIBRARY STE. GENEVIEVE.

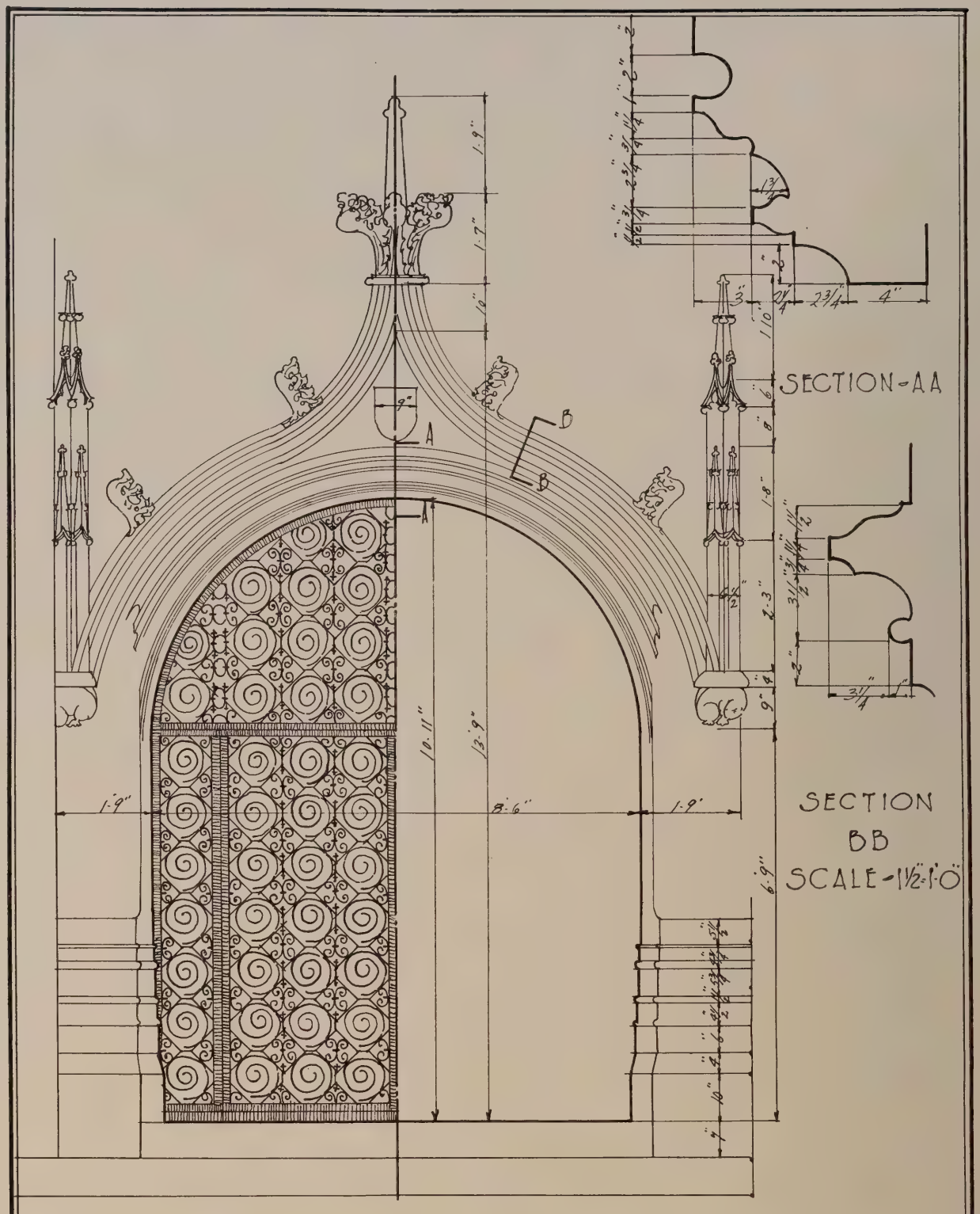

SECTION AA
SCALE 5/16"=1'-0"
SECTION BB
SCALE 1"=1'-0"
PALACE OF JUSTICE - PARIS

PARIS, PALACE OF JUSTICE.


CENTER LINE
1 3/4 BARS
SECTION - AA
SCALE 3/4" = 1'-0"
SCALE 3/8" = 1'-0"
MUSEUM PERPIGNAN

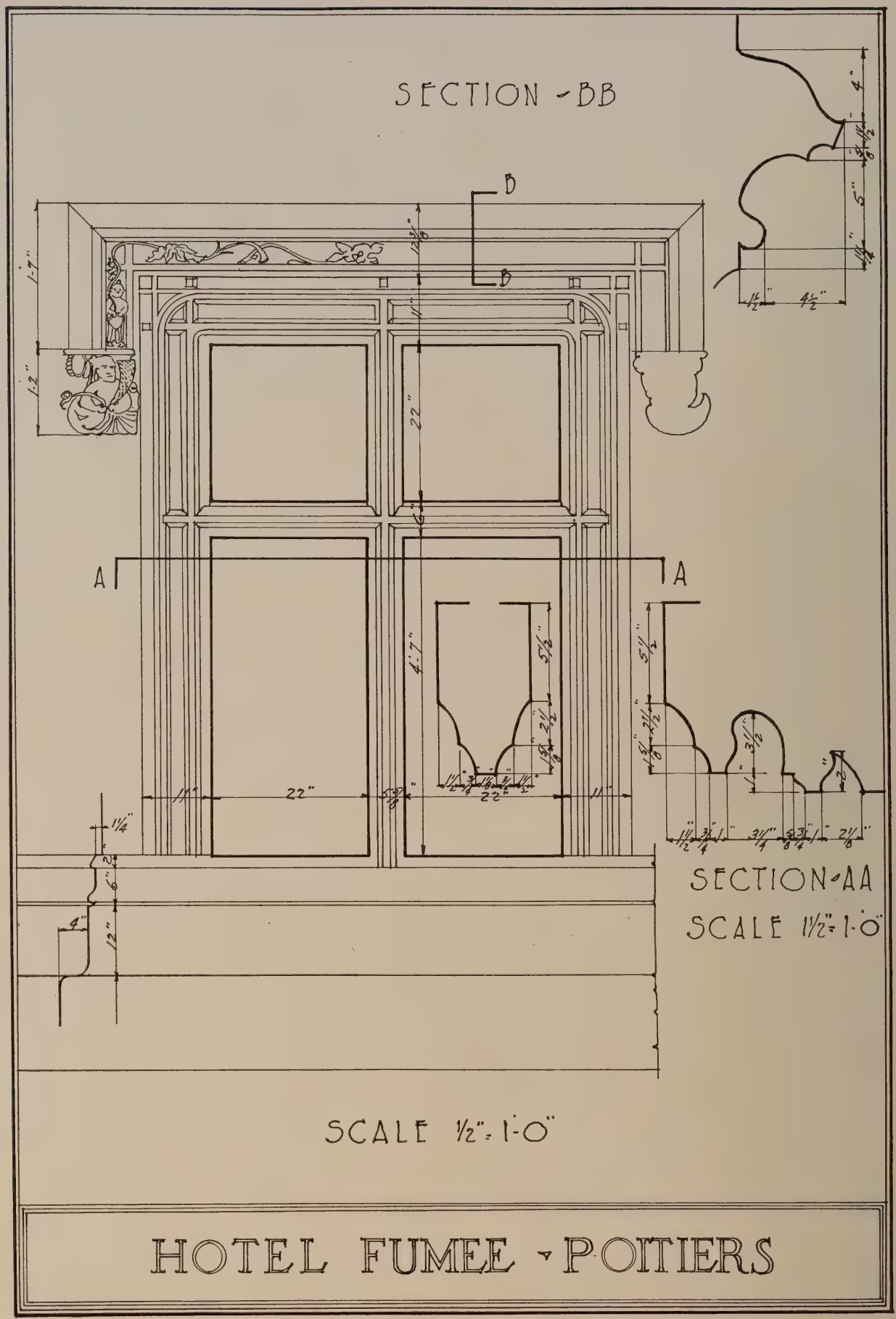


PERPIGNAN, MUSEUM.



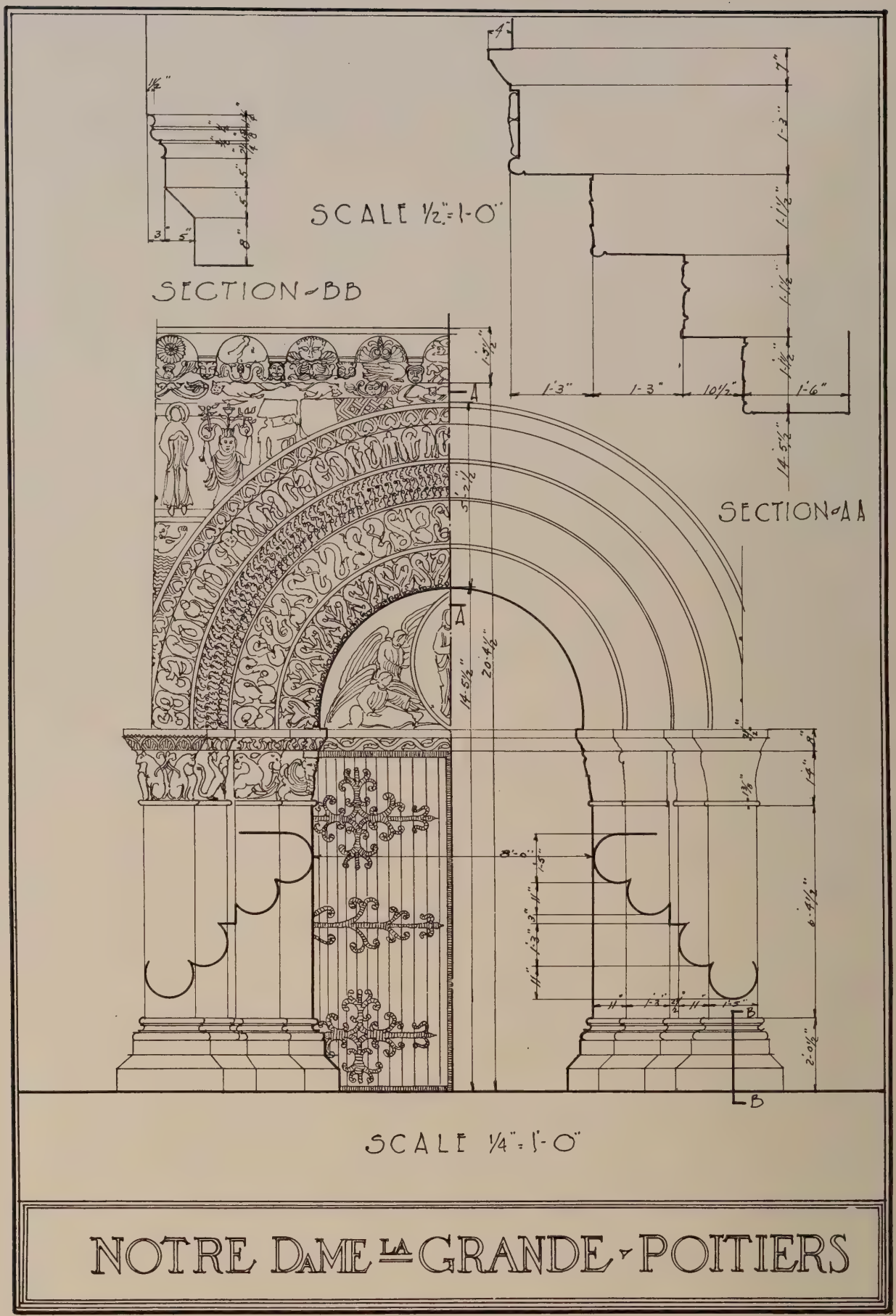
HOTEL FUMÉE - POITIERS -

POITIERS, HOTEL FUMÉE.

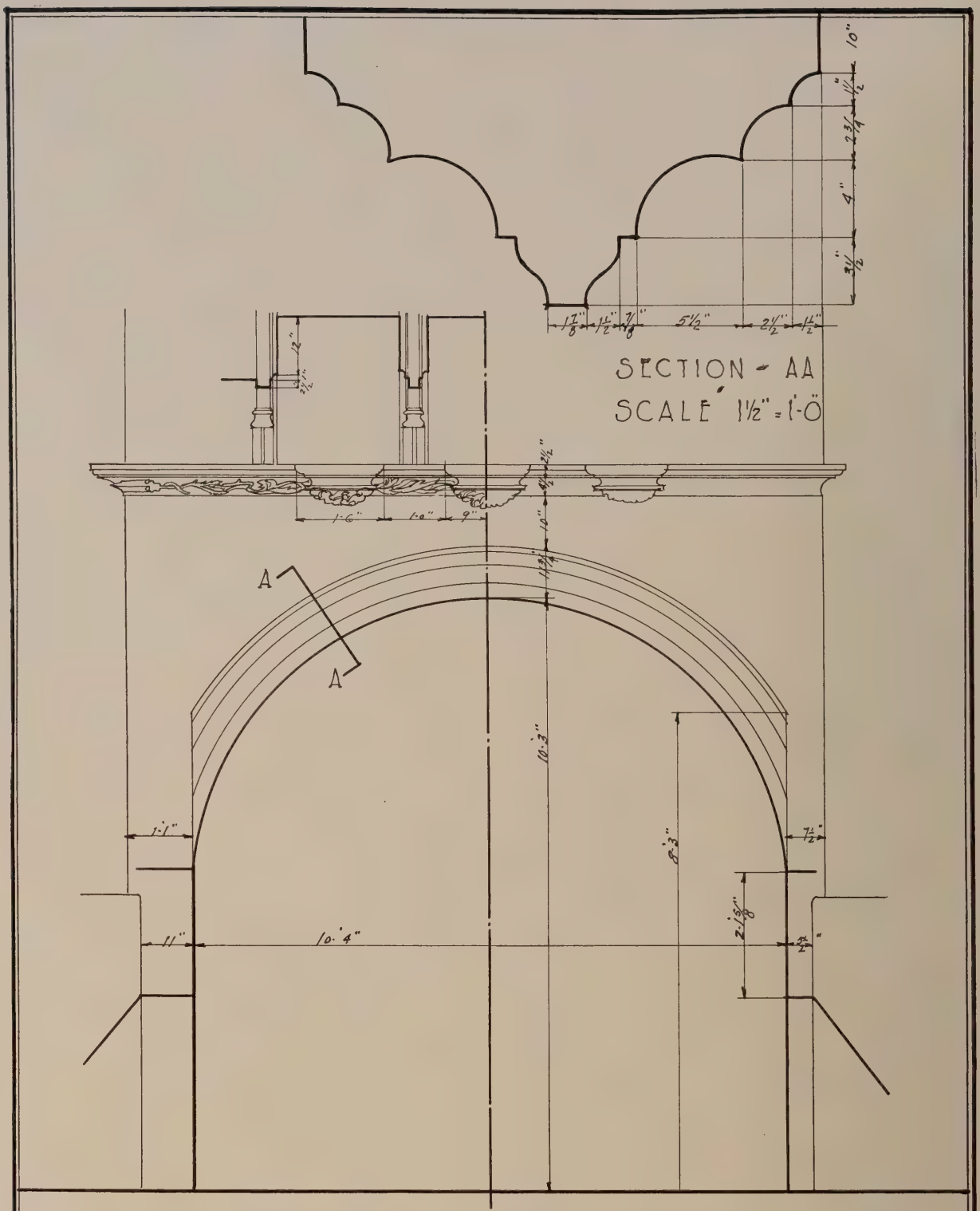


HOTEL FUMEE - POITIERS

POITIERS, HOTEL FUMEE.

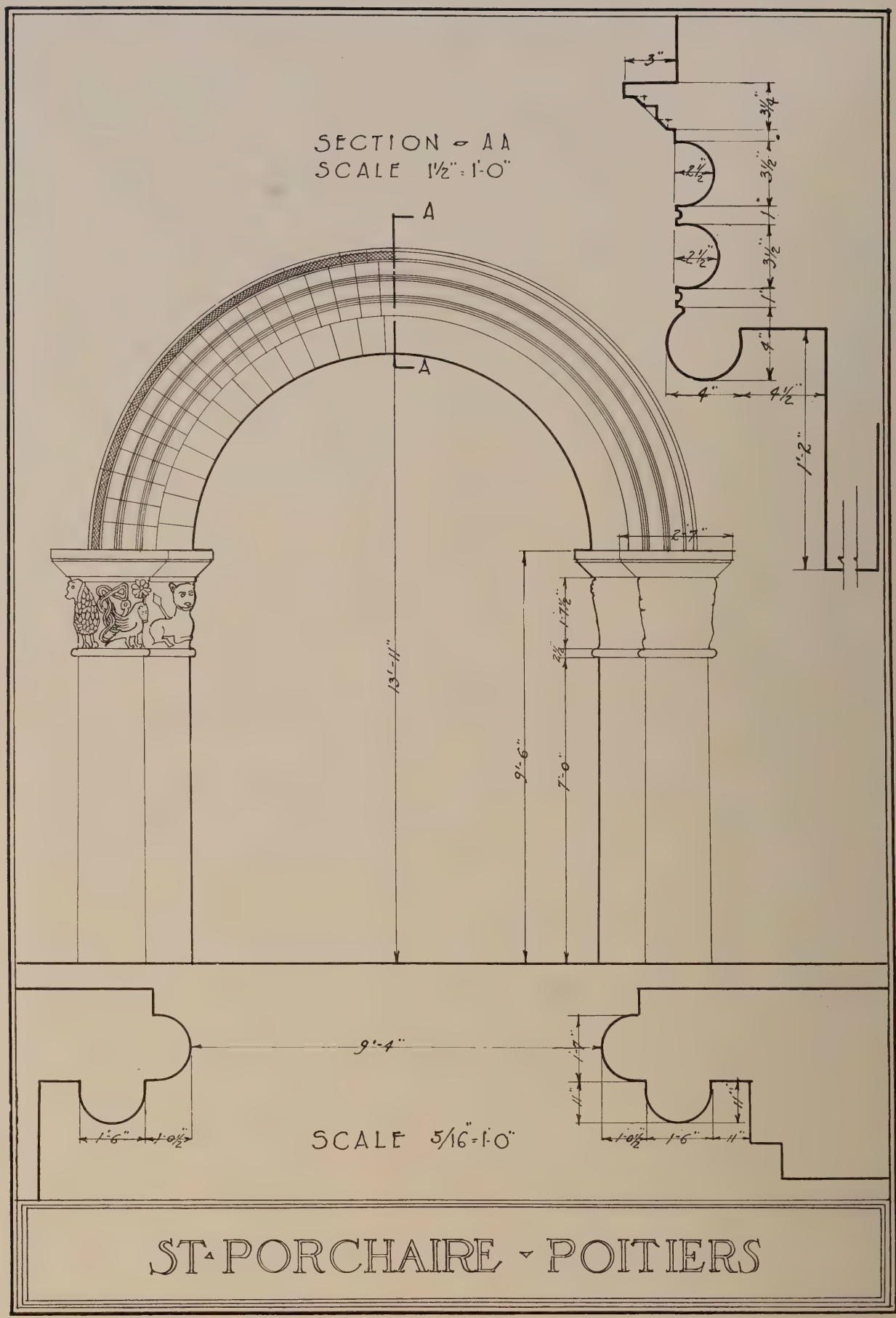

SECTION-BB
SCALE ½"=1-0"
SECTION-AA
SCALE ¼"=1'-0"
NOTRE DAME LA GRANDE - POITIERS

POITIERS, NOTRE DAME LA GRANDE.

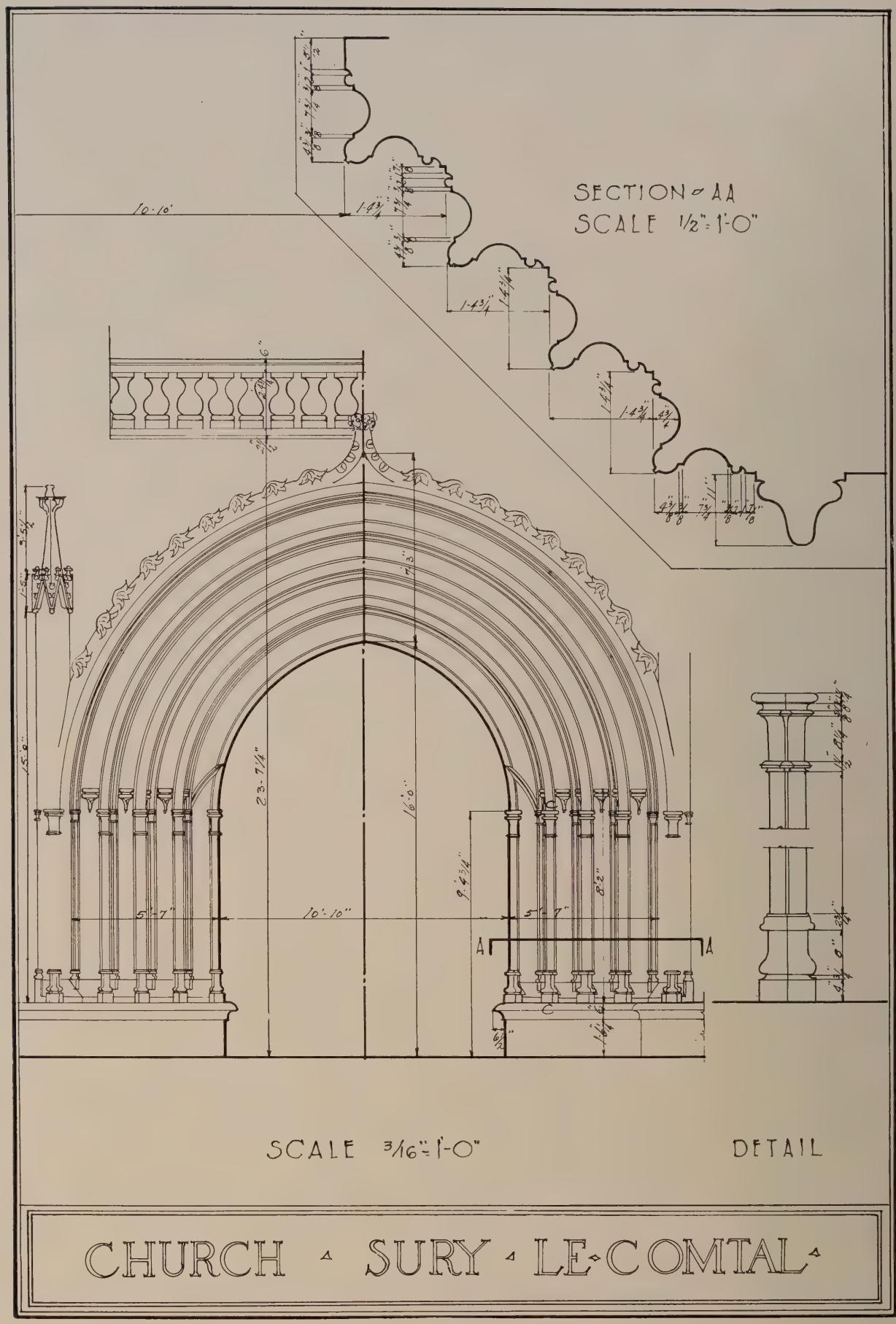


NOTRE DAME LA GRANDE - POITIERS

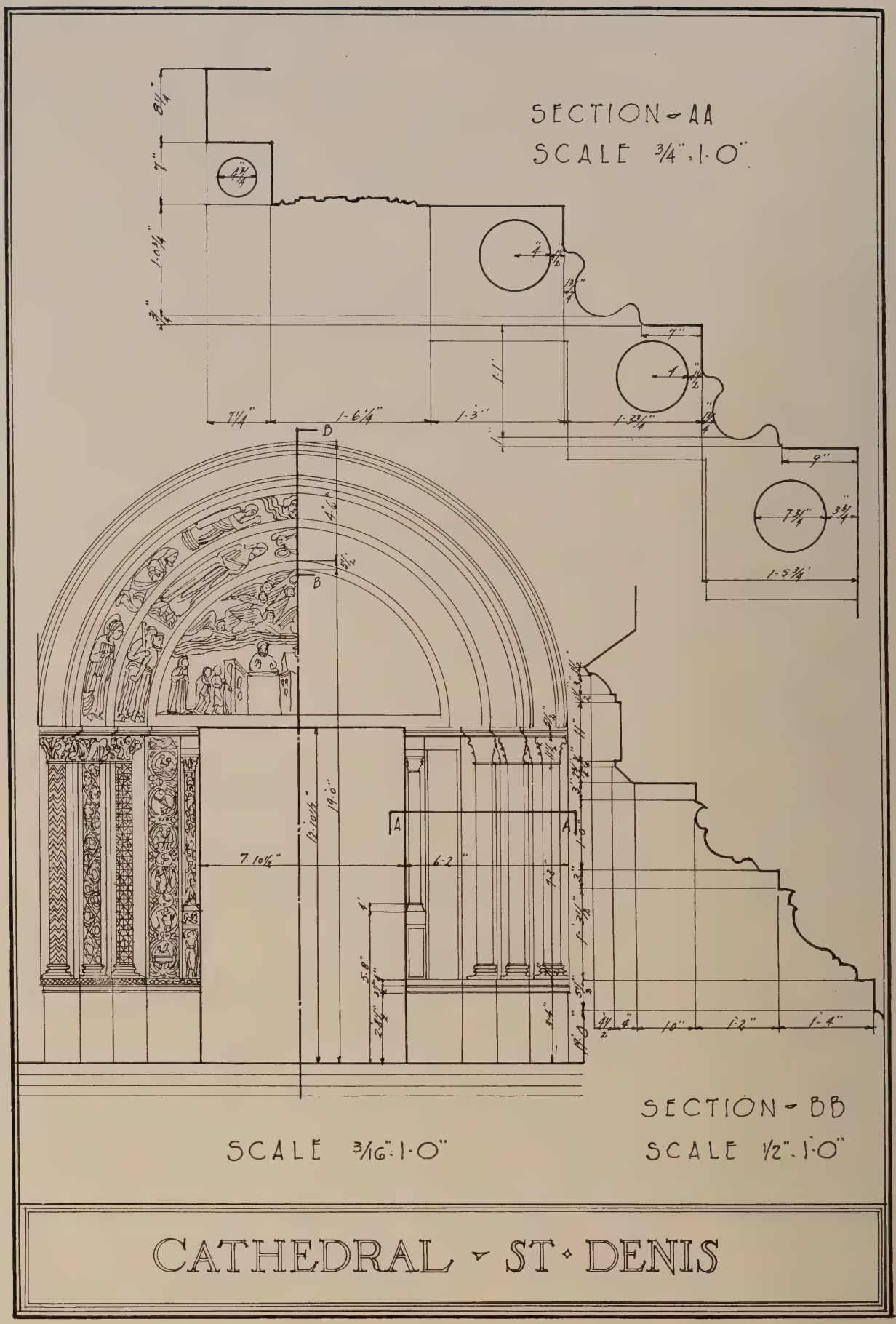
POITIERS. NOTRE DAME LA GRANDE.


SECTION ~ AA
SCALE 1½" = 1'-0"
A
A
3"
3¼"
2½"
3½"
2½"
3½"
4"
4"
4½"
1'-2"
2'-7"
13'-4"
9'-6"
7'-0"
2¼"
1'-7½"
9'-4"
1'-6"
1'-0½"
1'-0½"
1'-6"
11"
11"
SCALE 5/16" = 1'-0"
ST. PORCHAIRE - POITIERS

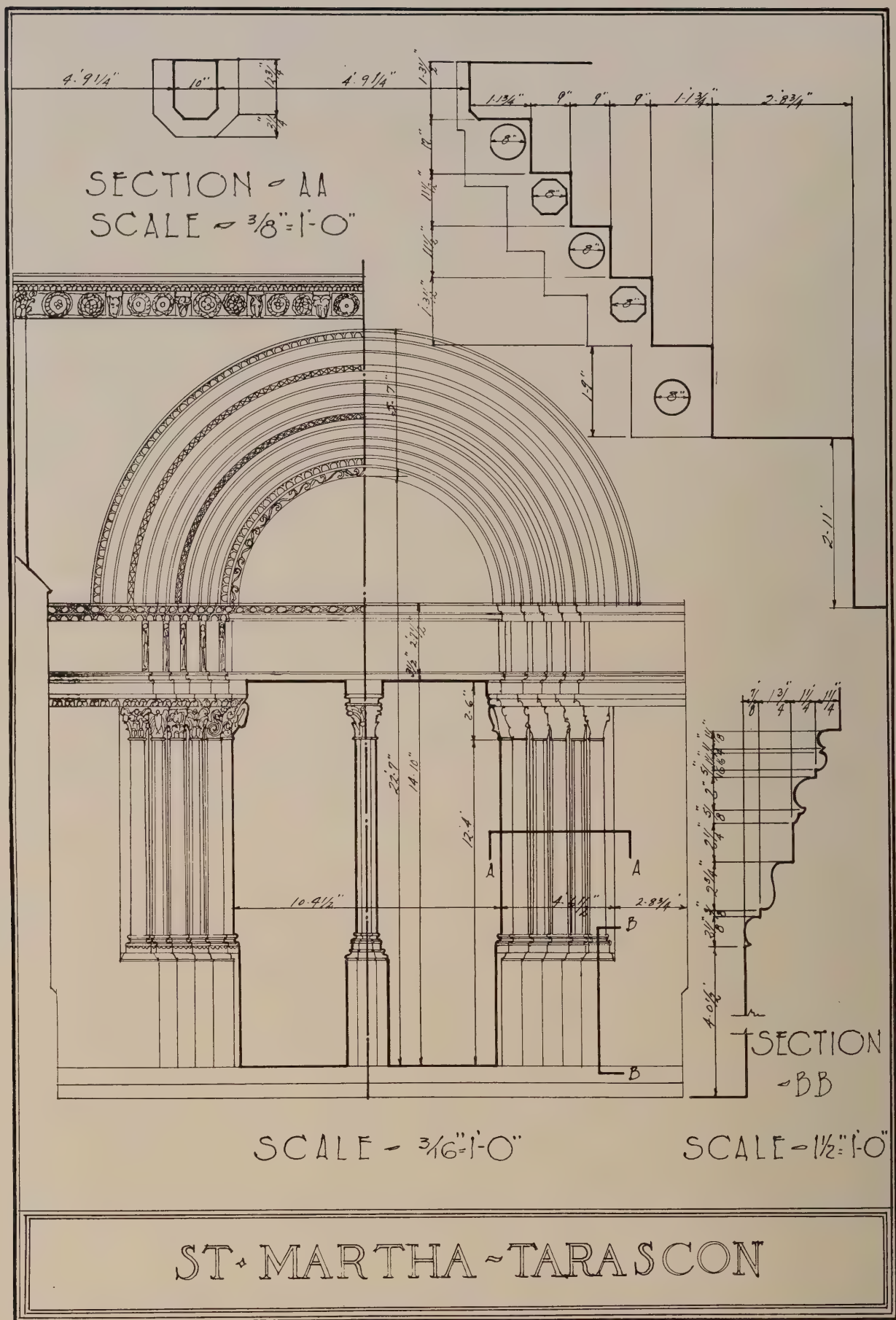
POITIERS, ST. PORCHAIRE.


SECTION A A
SCALE 1/2"=1'-0"
10'-10"
1-4 3/4"
23'-7 1/4"
16'-0"
10'-10"
5'-7"
5'-7"
A
A
C
SCALE 3/16"=1'-0"
DETAIL
CHURCH · SURY · LE-COMTAL

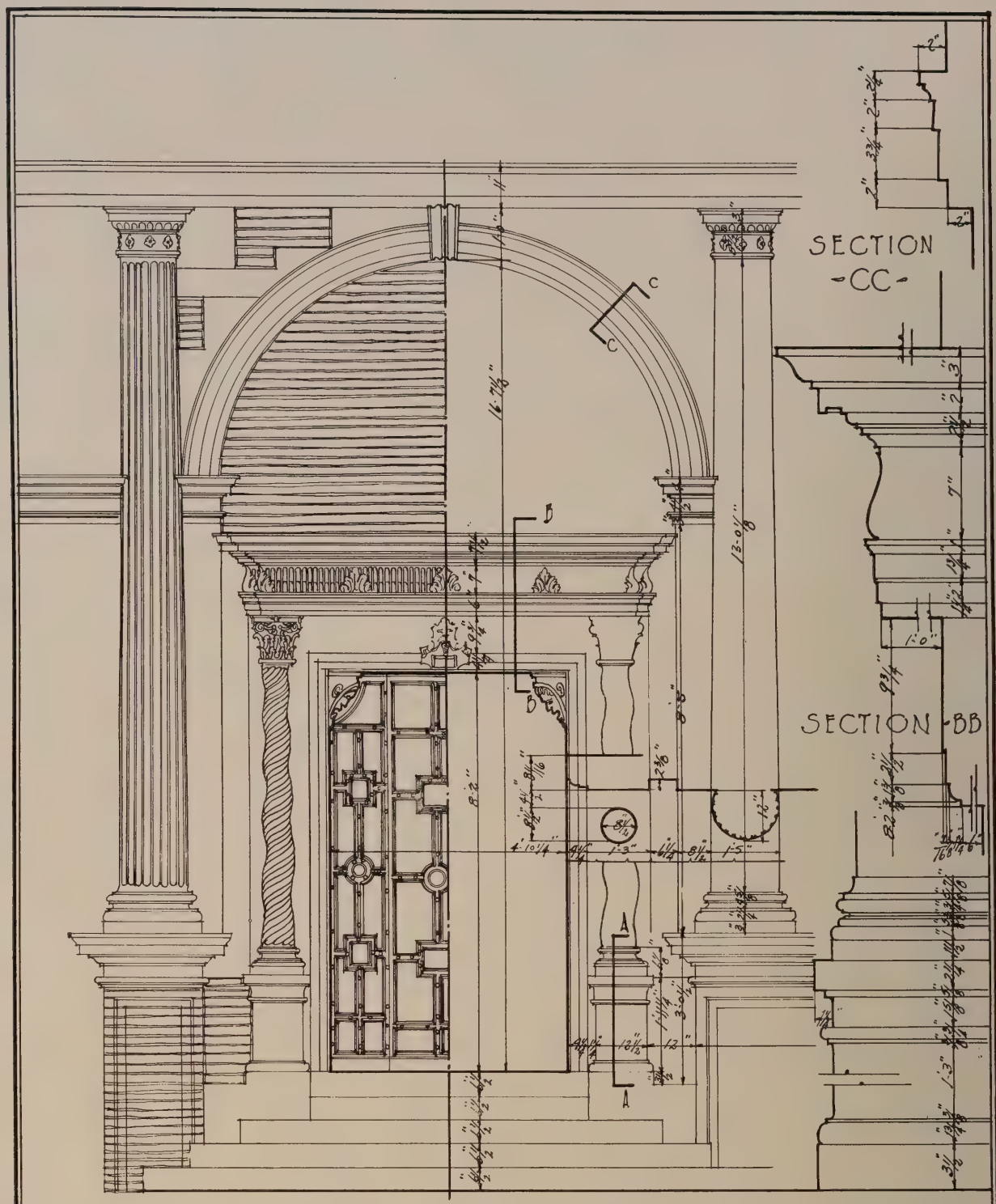
SURY LE COMTAL, CHURCH.


SECTION - AA
SCALE 3/4" : 1·0"
SECTION - BB
SCALE 1/2" : 1·0"
SCALE 3/16" : 1·0"
CATHEDRAL · ST · DENIS

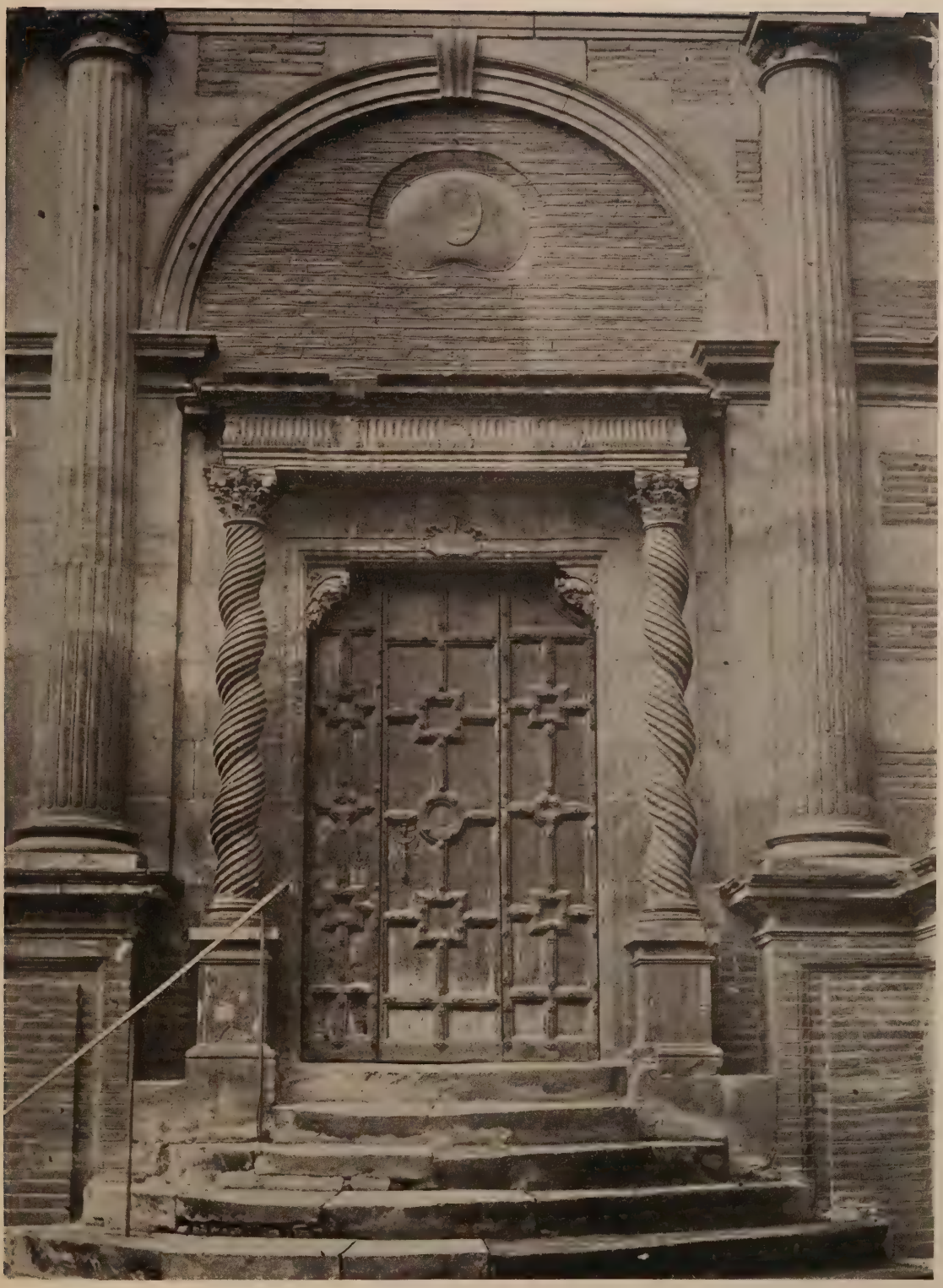
ST. DENIS, CATHEDRAL.


SECTION - AA
SCALE - 3/8"=1'-0"
SECTION - BB
SCALE - 3/16"=1'-0"
SCALE - 1½"=1'-0"
ST. MARTHA - TARASCON

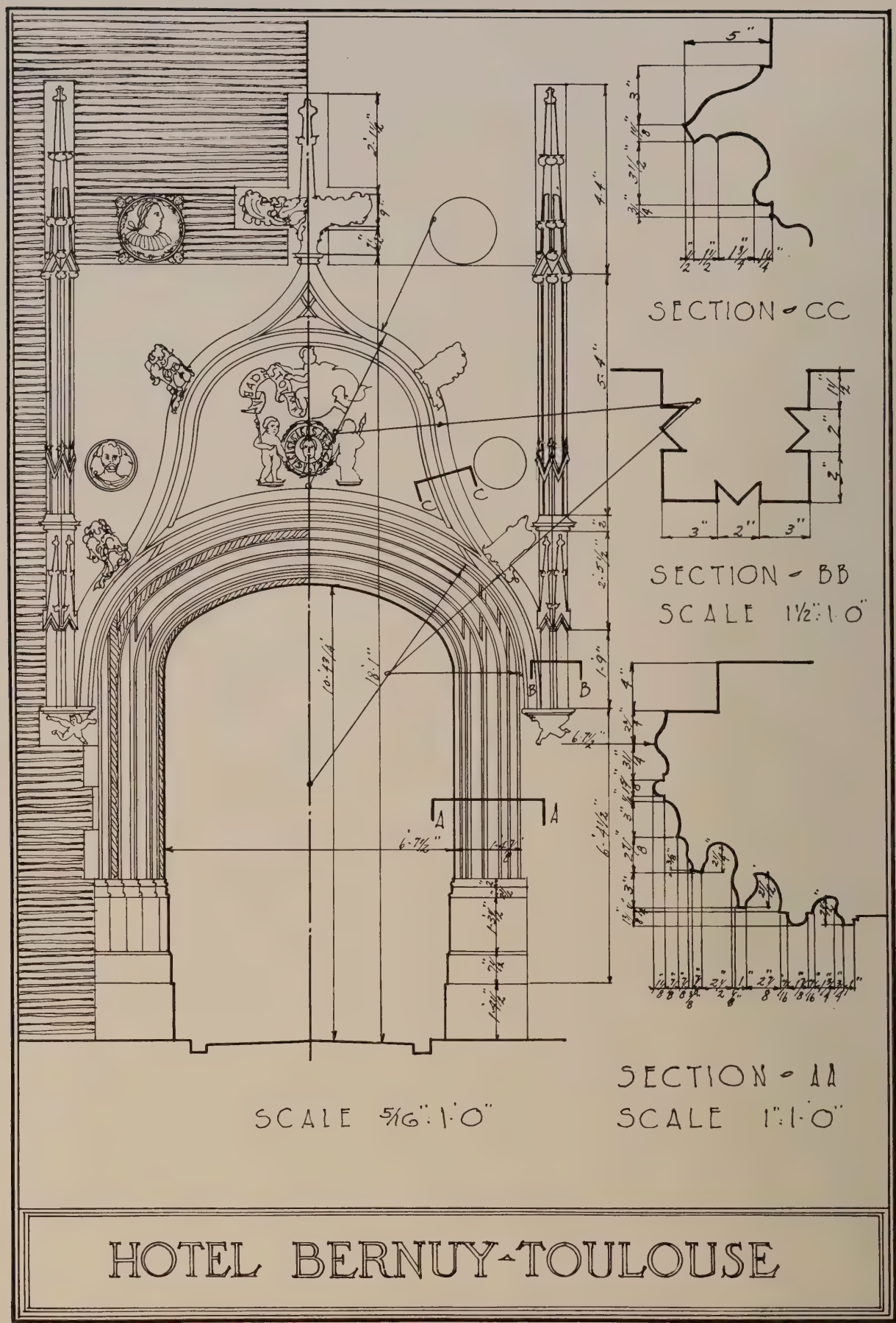
TARASCON, ST. MARTHA.



HOTEL D'ASSEZAT - TOULOUSE

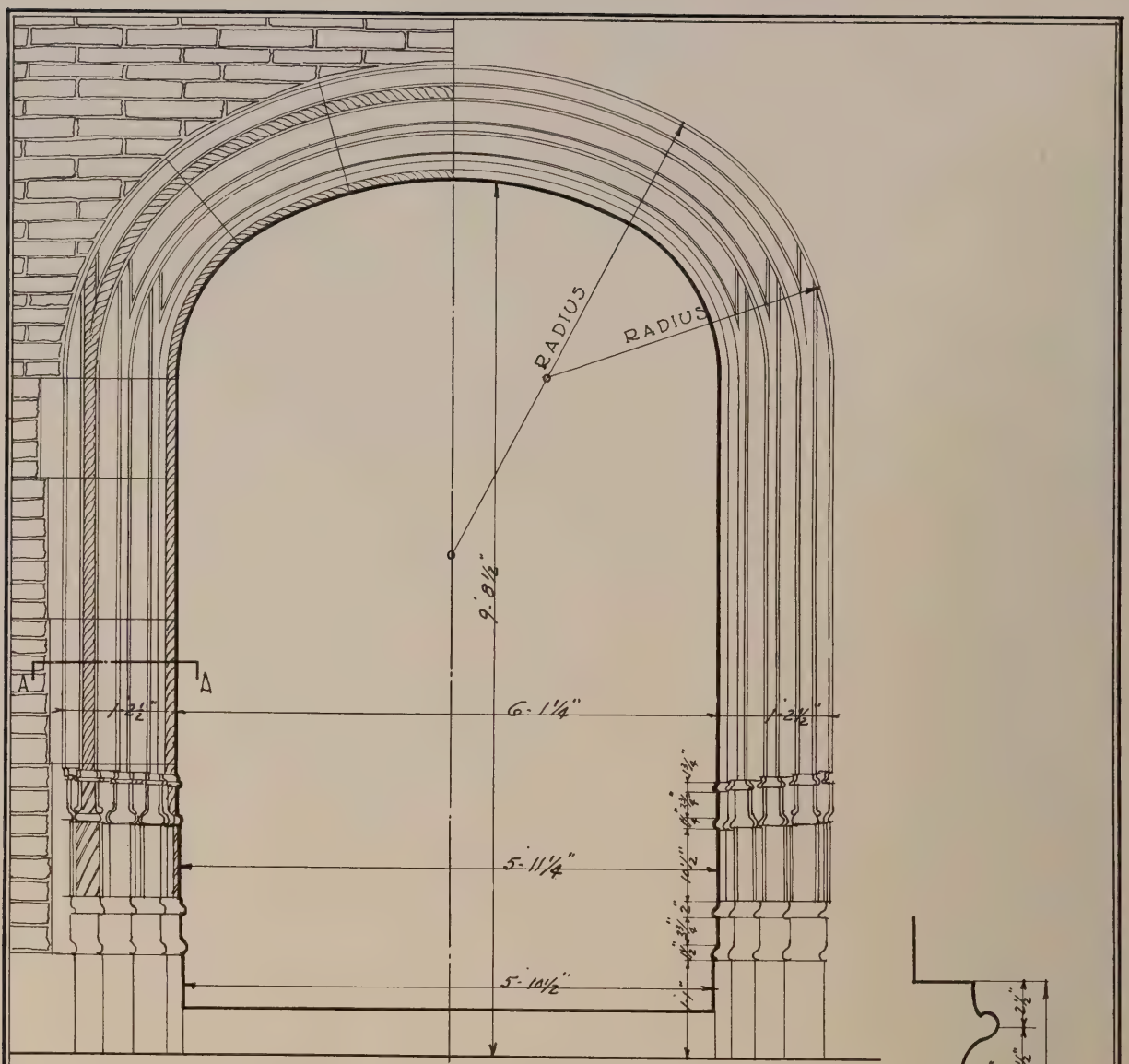


TOULOUSE, HOTEL D'ASSEZAT.

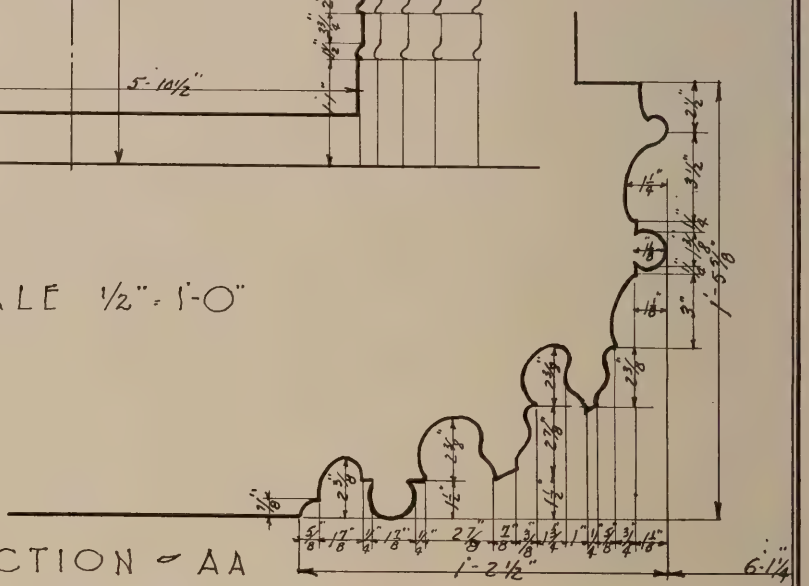


HOTEL BERNUY-TOULOUSE

TOULOUSE, HOTEL BERNUY.



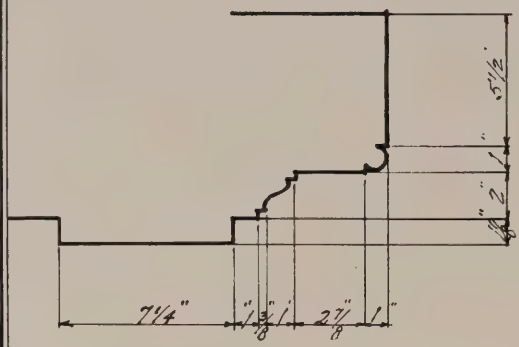
SCALE ½" = 1'-0"



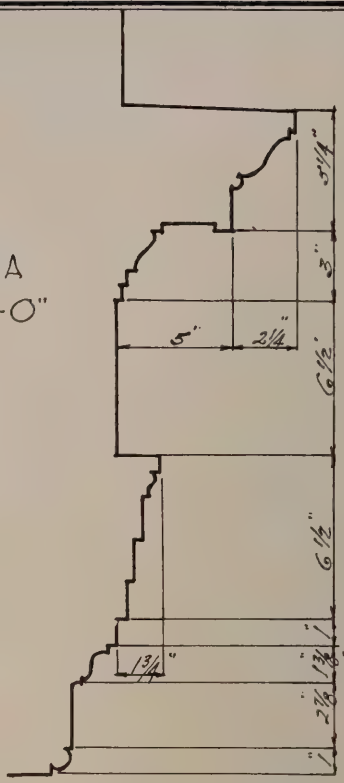
SECTION ~ AA
SCALE 1½" = 1'-0"

HOTEL BERNUY-TOULOUSE

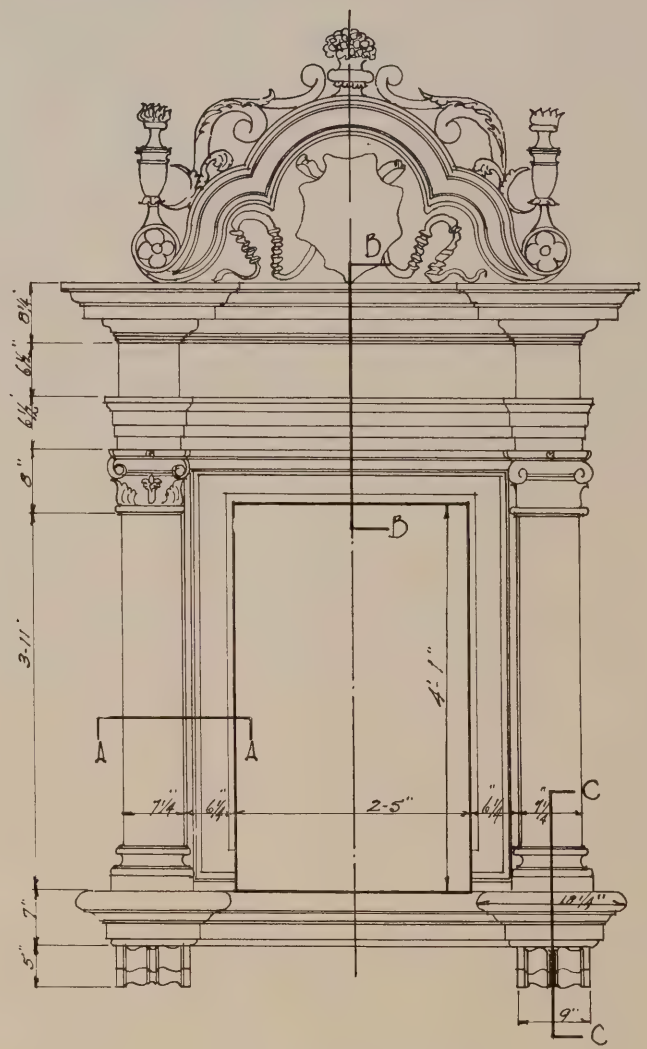
TOULOUSE, HOTEL BERNUY.



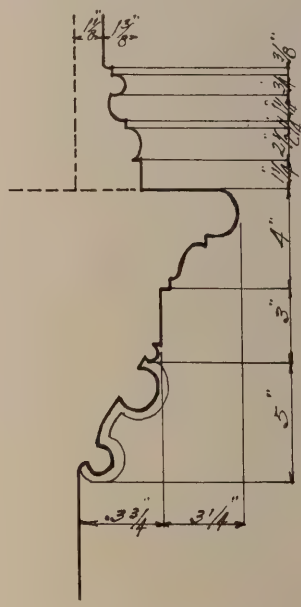
SECTION - AA
SCALE - 1½ - 1'-0"



SECTION - BB



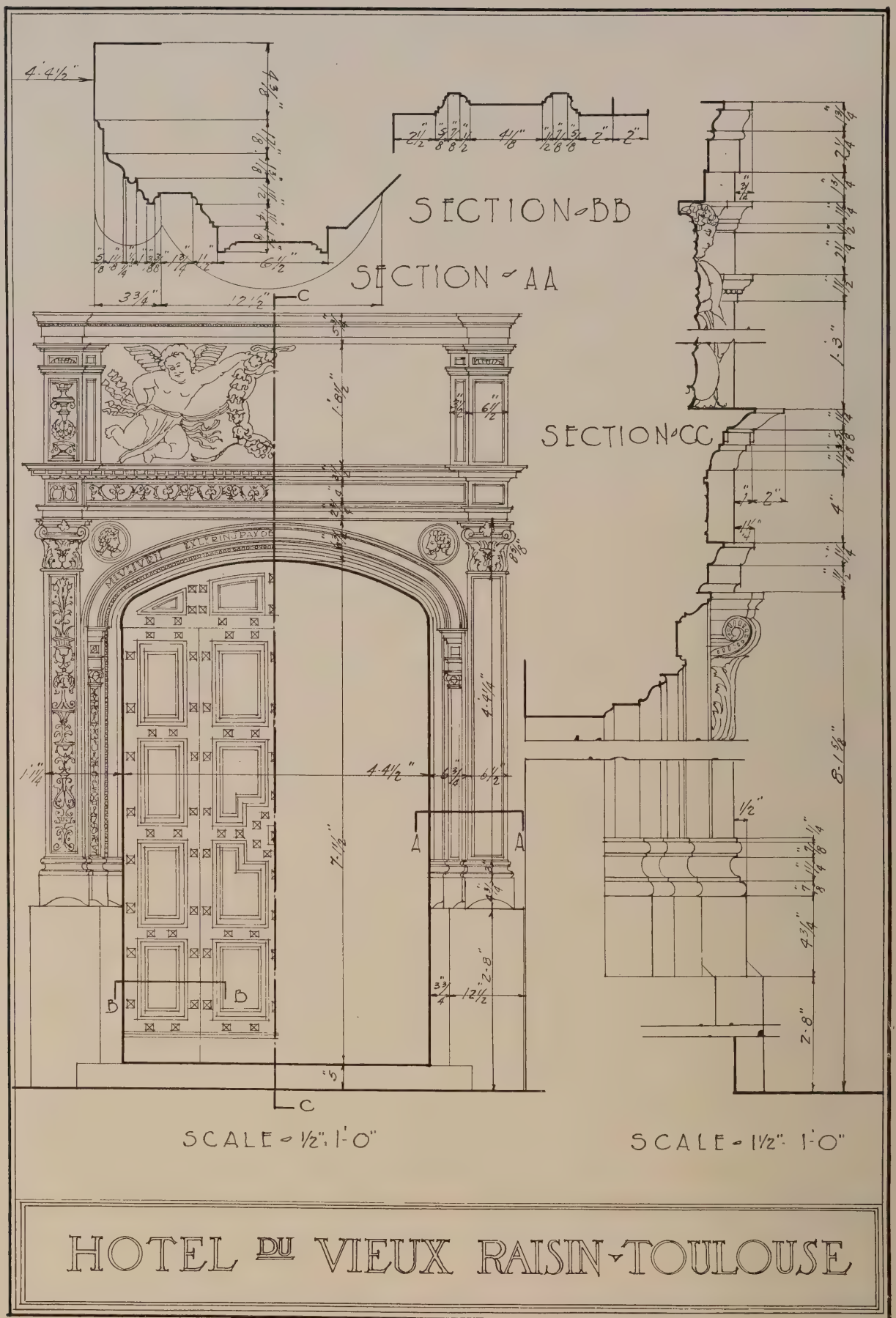
SCALE - 1½"=1'-0"



SECTION - CC

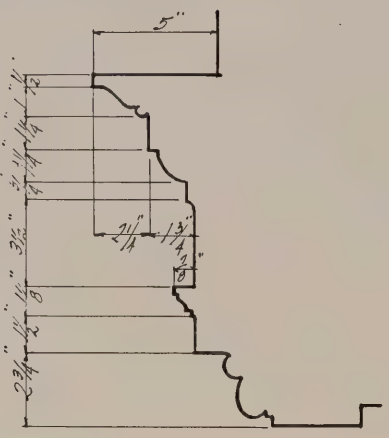
HOTEL DE ROQUETTES - TOULOUSE

TOULOUSE, HOTEL DE ROQUETTES.

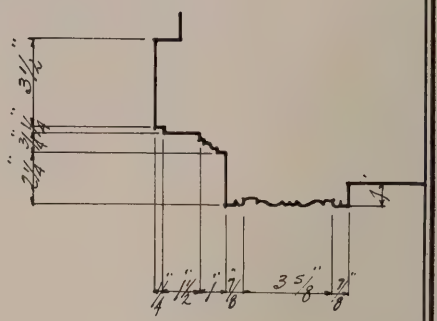


HOTEL DU VIEUX RAISIN - TOULOUSE

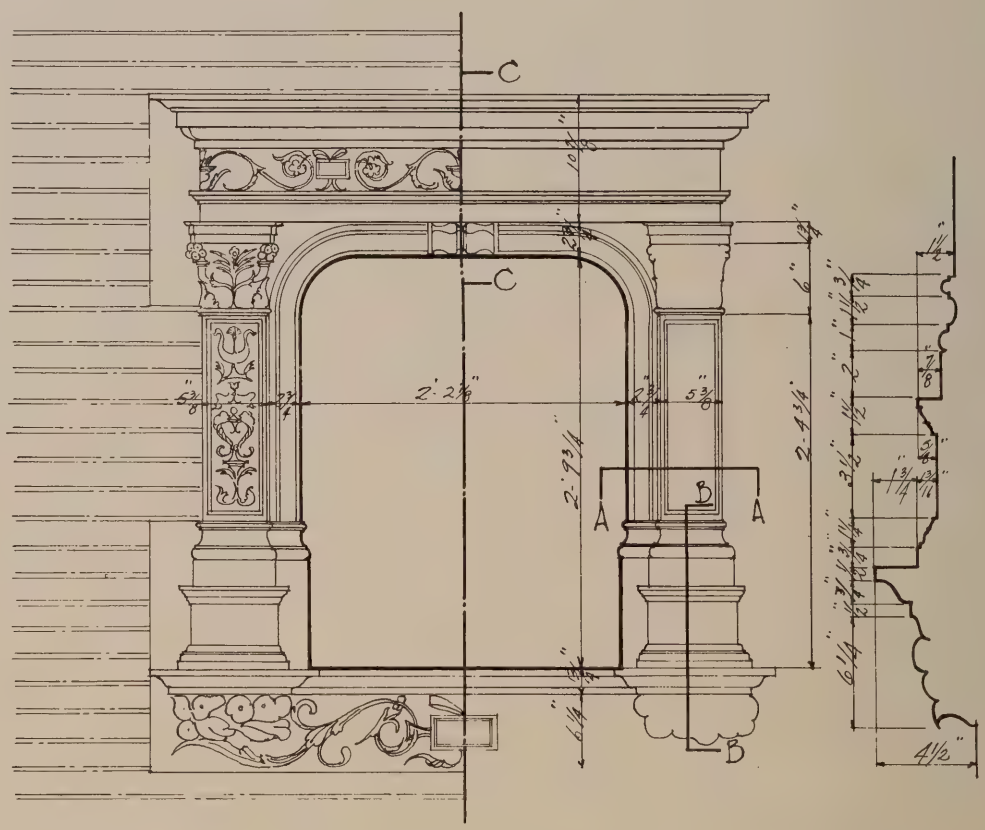
TOULOUSE, HOTEL DU VIEUX RAISIN.



SECTION ~ CC



SECTION ~ AA
SCALE ~ 1½" = 1'-0"



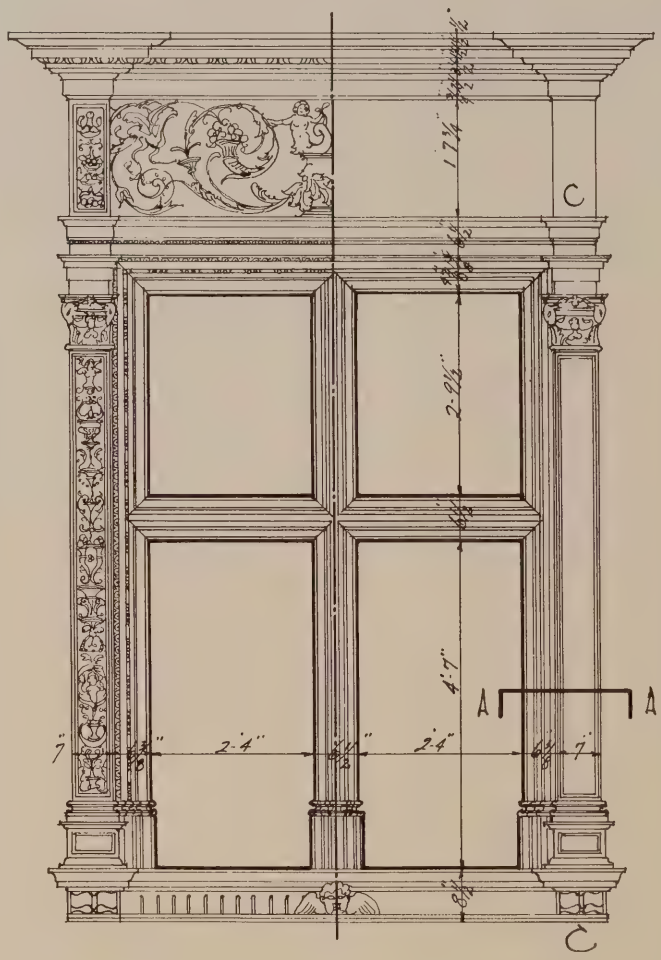
SCALE ~ ¾" = 1'-0"

SECTION ~ BB

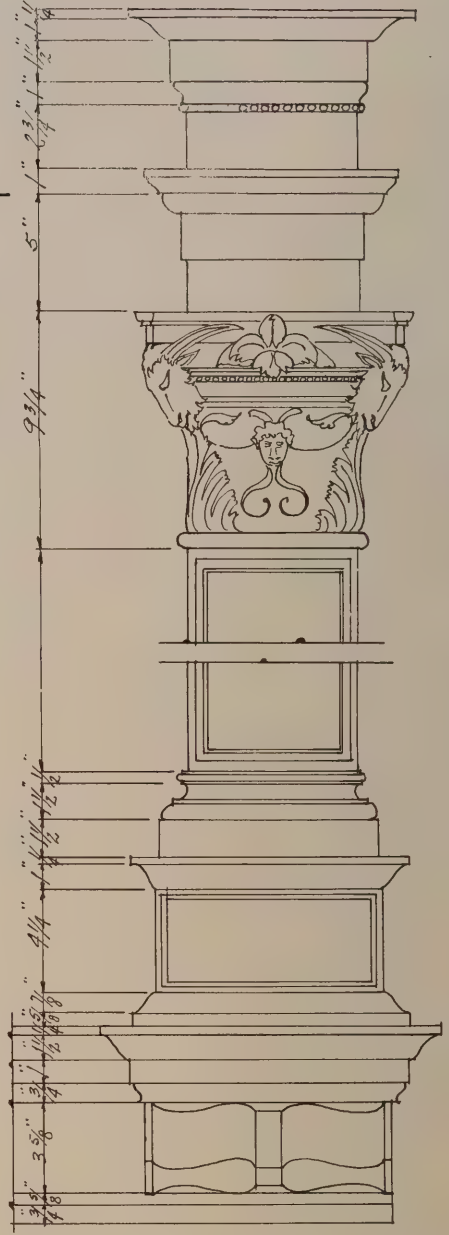
HOTEL DU VIEUX RAISIN · TOULOUSE ·

TOULOUSE, HOTEL DU VIEUX RAISIN.

SECTION - AA



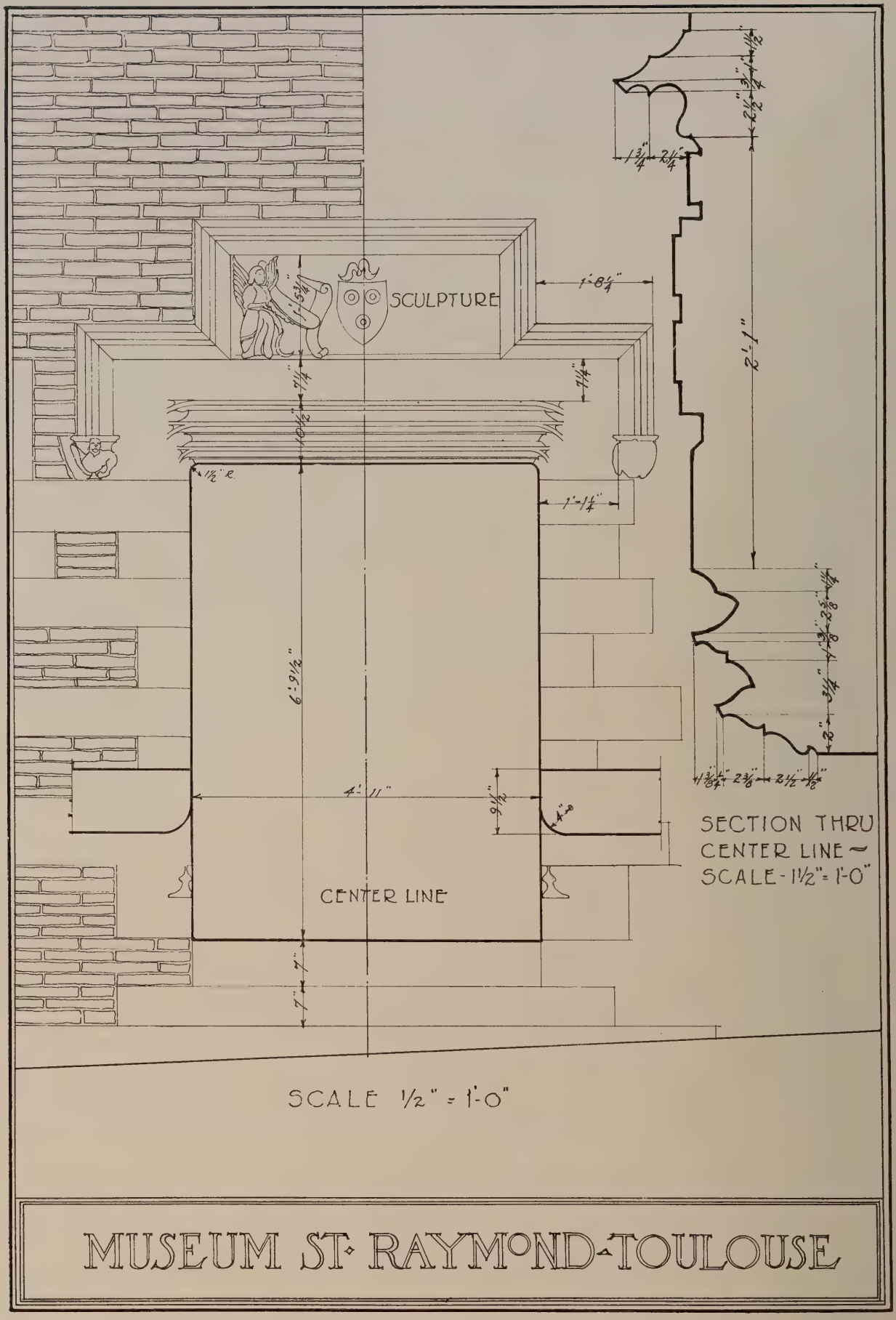
SCALE 3/8" = 1'-0"



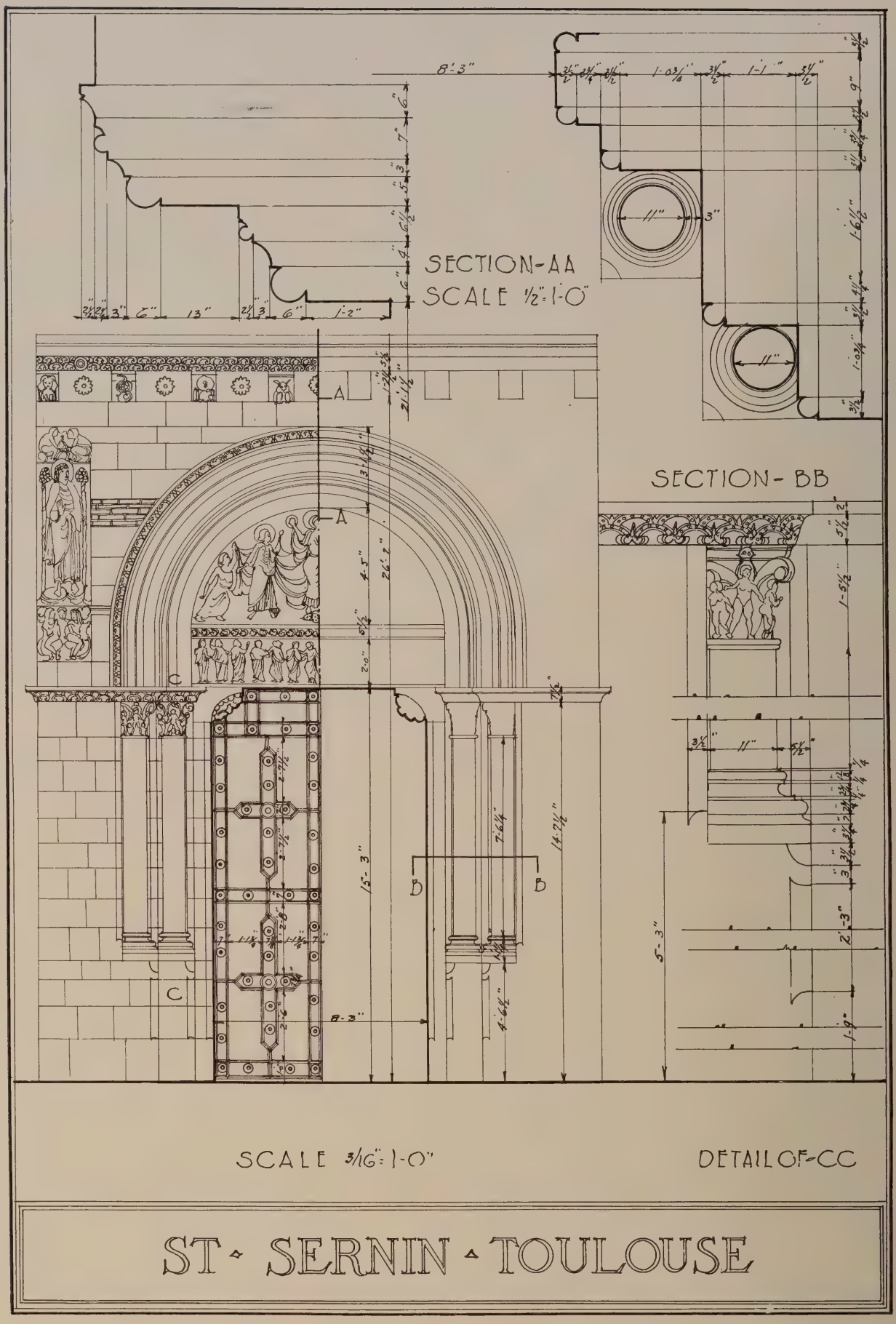
DETAIL - CC
SCALE - 1½" = 1'-0"

HOTEL DU VIEUX RAISIN - TOULOUSE

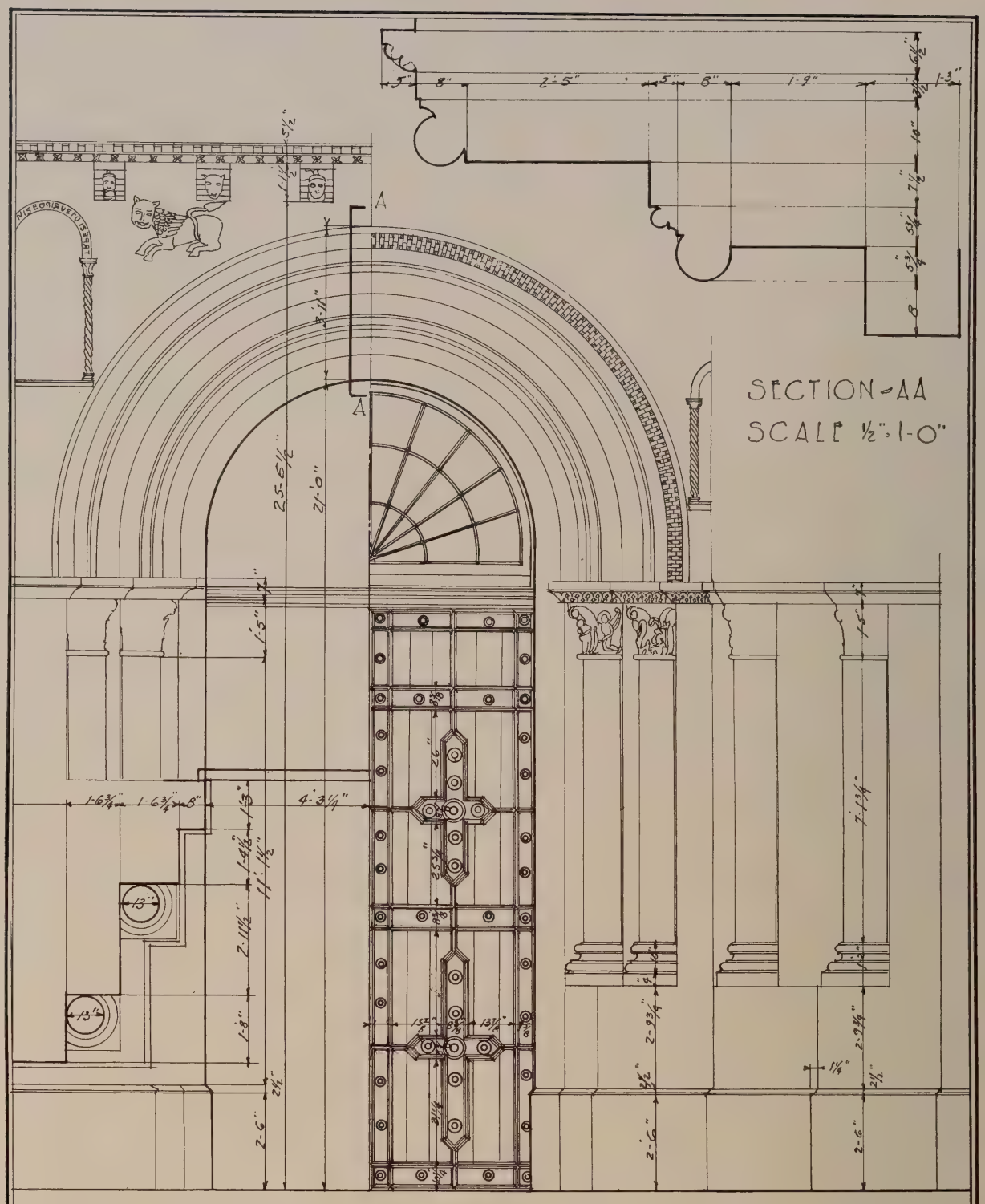
TOULOUSE. HOTEL DU VIEUX RAISIN.


SCULPTURE
1'-8¼"
2'-1"
1'-1½"
7¼"
10½"
1½" R.
1'-1¼"
6'-9½"
4'-11"
9½"
CENTER LINE
7"
7"
SECTION THRU
CENTER LINE ~
SCALE - 1½" = 1'-0"
SCALE ½" = 1'-0"
MUSEUM ST. RAYMOND - TOULOUSE

TOULOUSE, MUSEUM ST. RAYMOND.

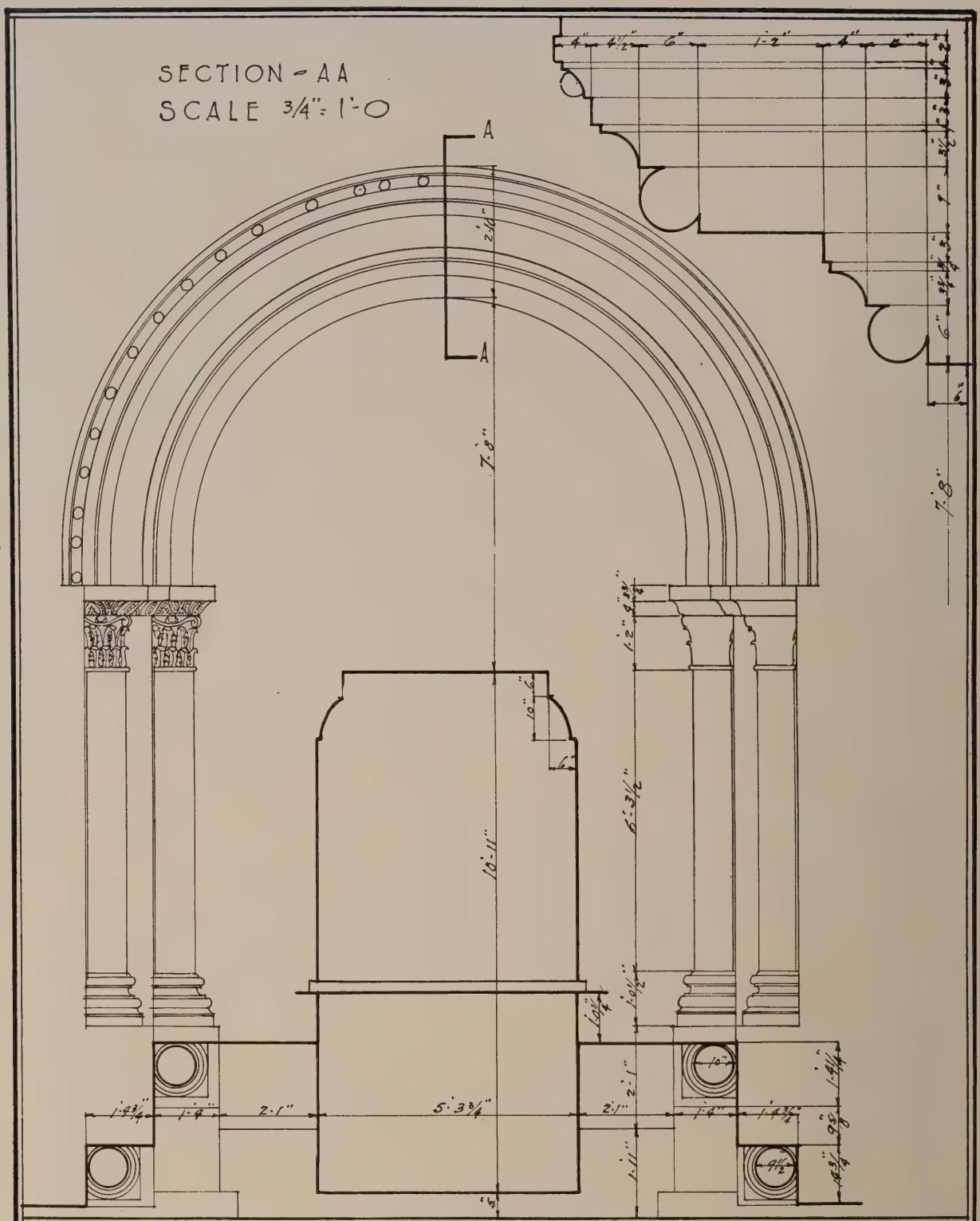

SECTION-AA
SCALE 1/2"=1-0"
SECTION-BB
SCALE 3/16"=1-0"
DETAIL OF-CC
ST. SERNIN. TOULOUSE

TOULOUSE, ST. SERNIN.



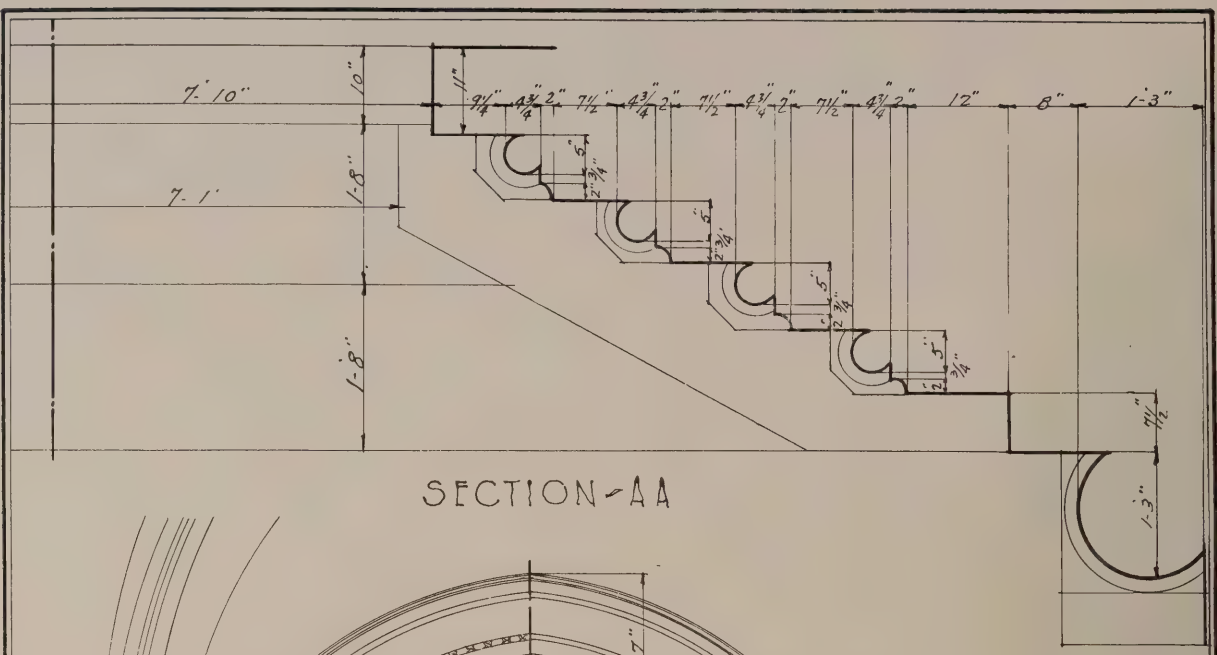
ST. SERNIN - TOULOUSE

TOULOUSE. ST. SERNIN.

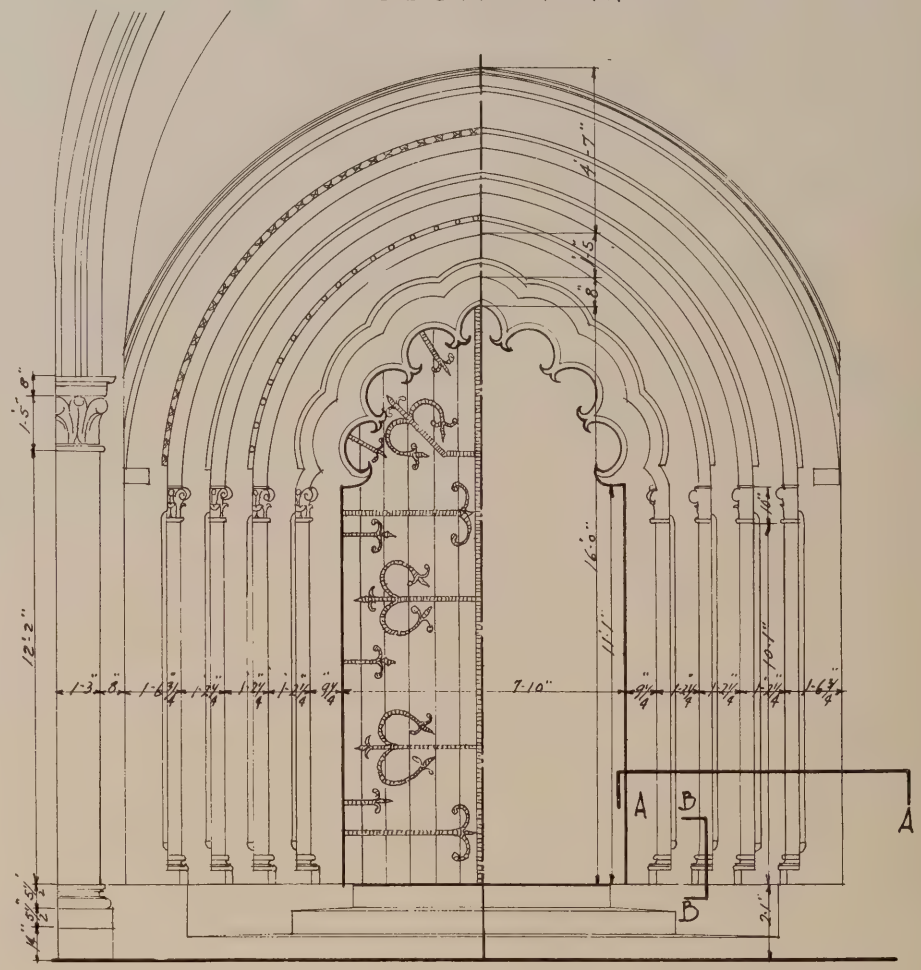


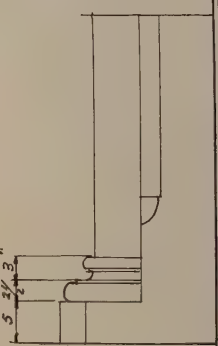
ST. SERNIN ✦ TOULOUSE

TOULOUSE, ST. SERNIN.



SECTION - AA



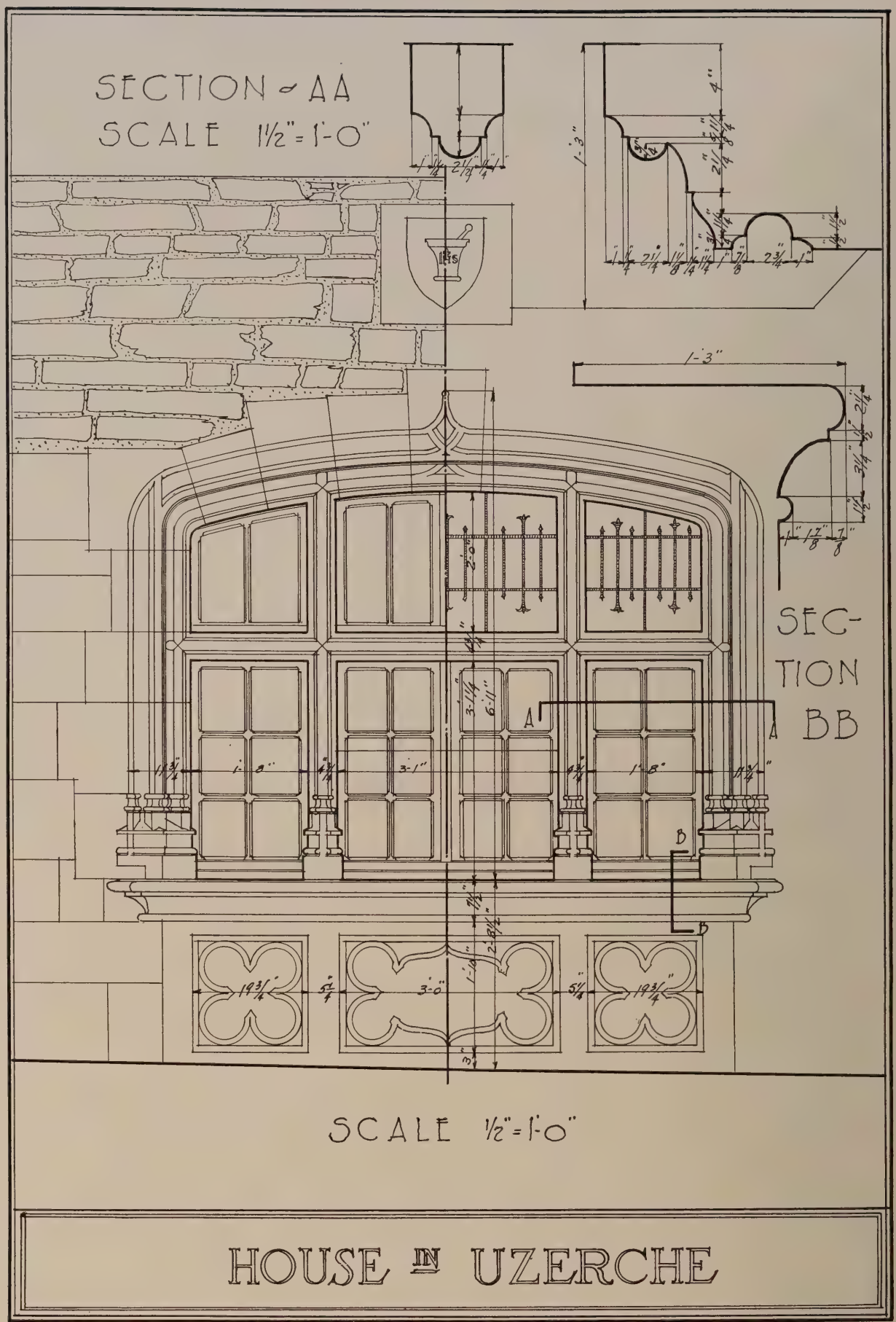


SECTION - BB
SCALE ½"=1'-0"

SCALE 3/16"=1'-0"

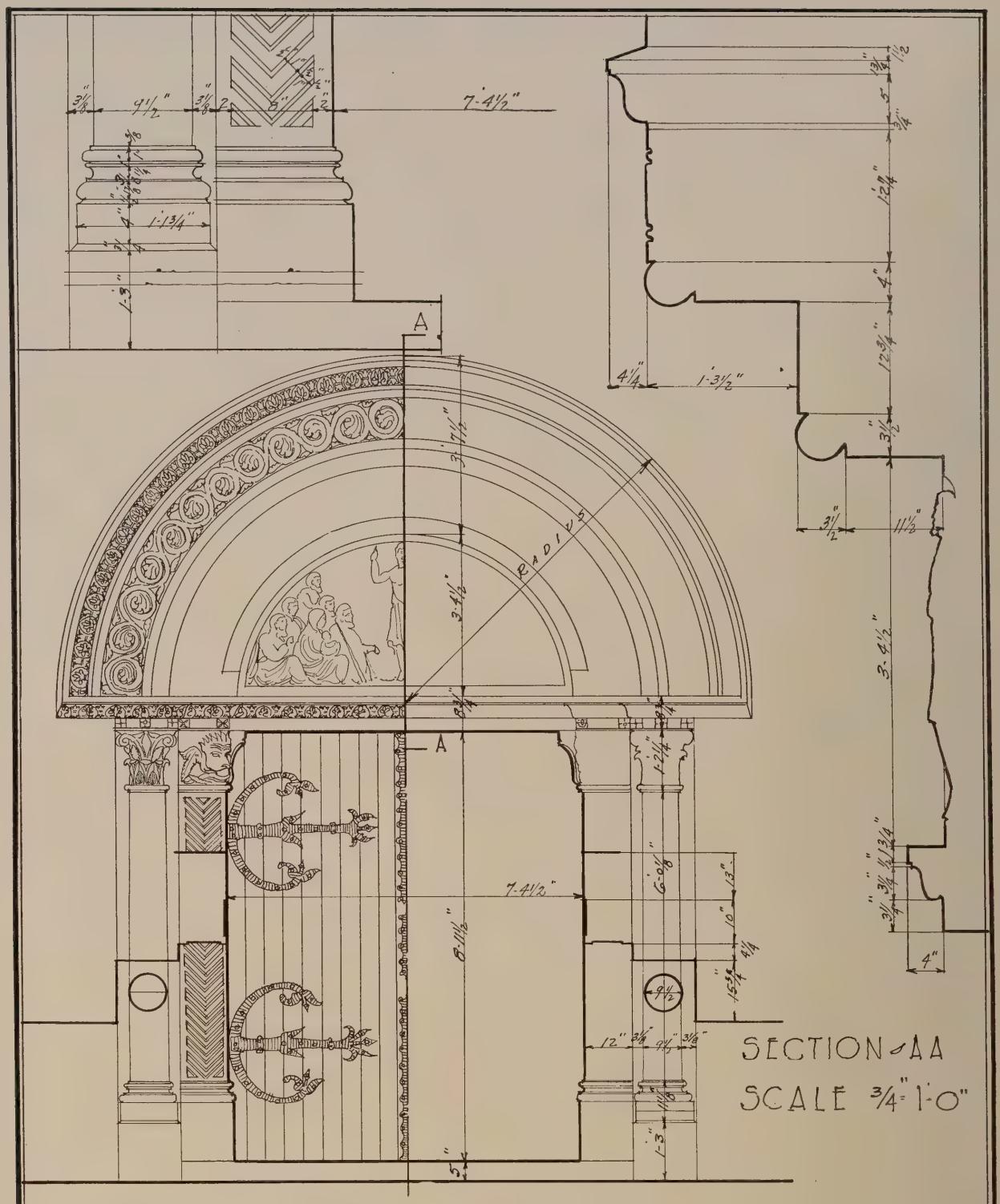
NOTRE DAME - TULLE

TULLE, NOTRE DAME.



HOUSE IN UZERCHE

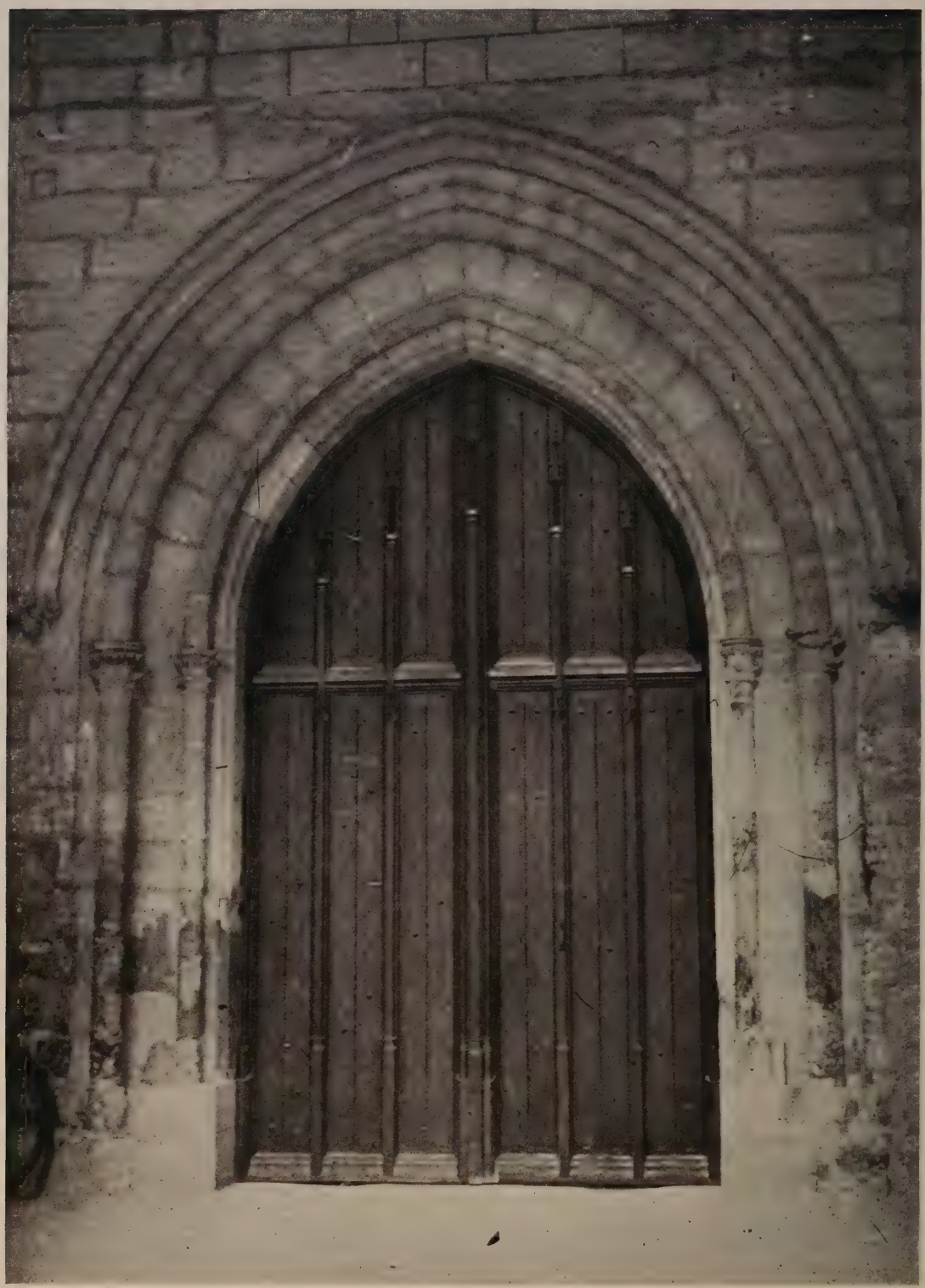
UZERCHE, HOUSE.



SCALE 5/16"=1'-0"

ST. JEAN - VALENCE

VALENCE, ST. JEAN.



AVIGNON, PAPAL PALACE.

CAHORS, HOUSE OF HENRY IV.

CHENONCEAUX, CHATEAU.

LE PUY. NOTRE DAME.

LIMOGES, ST. ETIENNE.

MACON, HOUSE.

MONTFERRAND, ST. ROBERT.

PARIS, CLUNY MUSEUM.

TOULOUSE. ST. SERNIN.

Farm Houses, Manor Houses, Minor Chateaux and Small Churches in Normandy, Brittany and Other Parts of France

By Ralph Adams Cram, L. D., LL. D.

MANY books have been published dealing with the Monumental Buildings of France, but for some reason the minor architecture has been neglected. This particularly applies to the Farm and Manor Houses of Brittany and Normandy.

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